

NEW YORK STATE COUNCIL ON THE ARTS



Annual Report 1966

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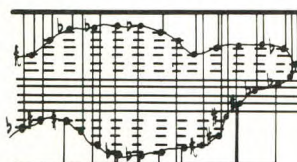
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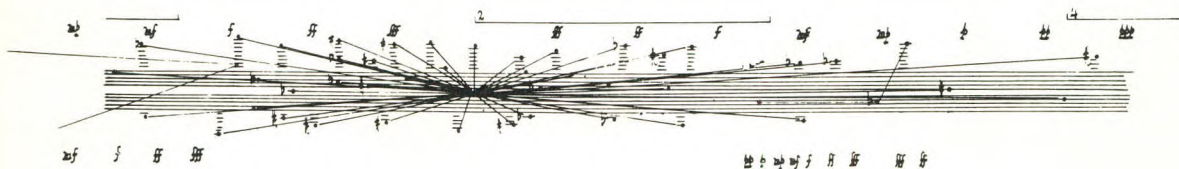
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PIANO

EACH PAGE IS ONE SYSTEM FOR A SINGLE PIANIST TO BE PLAYED WITH OR WITHOUT ANY OR ALL PARTS WRITTEN FOR ORCHESTRAL INSTRUMENTS. THE WHOLE IS TO BE TAKEN AS A BODY OF MATERIAL PRESENTABLE AT ANY POINT BETWEEN MINIMUM (NOTHING PLAYED) AND MAXIMUM (EVERYTHING PLAYED), BOTH HORIZONTALLY AND VERTICALLY: A PROGRAM MADE WITHIN A DETERMINED LENGTH OF TIME (TO BE ALTERED BY A CONDUCTOR WHEN THERE IS ONE) MAY INVOLVE ANY READING, I.E., ANY SEQUENCE OF PARTS OR PARTS THEREOF.

A FOLLOWING THE PERIMETER, FROM ANY NOTE ON IT, PLAY IN OPPOSITE DIRECTIONS IN THE PROPORTION GIVEN. HERE AND ELSEWHERE, THE ABSENCE OF INDICATIONS OF ANY KIND MEANS FREEDOM FOR THE PERFORMER IN THAT REGARD.

B AN AGGREGATE MUST BE PLAYED AS A SINGLE INTERVAL. WHERE THIS IS IMPOSSIBLE, THE UNPLAYABLE NOTES SHALL BE TAKEN AS HARMONICS PREPARED IN ADVANCE. HARMONICS MAY ALSO BE PRODUCED WHERE THEY ARE NOT SO REQUIRED. RESONANCES, BOTH OF AGGREGATES AND INDIVIDUAL NOTES OF THEM, MAY BE FREE IN LENGTH. OVERLAPPIINGS, INTERPRETATIONS, ARE ALSO FREE. THE SINGLE STAFF IS PROVIDED WITH 2 CLEF SIGNS. WHERE THESE DIFFER, AMBIGUITY OBTAINS IN THE PROPORTION INDICATED BY THE 2 NUMBERS ABOVE THE AGGREGATE, THE FIRST OF THESE APPLYING TO THE CLEF SIGN ABOVE THE STAFF. AN INKED IN RECTANGLE ABOVE A PAIR OF NOTES INDICATES A CHROMATIC CLUSTER.

C M = MUTE. P = PIZZ. ALL SINGLE TONES.

D LIKE B, BUT WITH VERTICAL ARPEGGICATION AND TIME TENDENCIES MAKING USE OF HARMONICS UNNECESSARY. THE ARPEGGICATION IS INDICATED BY DOUBLE ARROWS ACCOMPANIED BY A SERIES OF NUMBERS. THE SIGN $\updownarrow 1,1,1$ MEANS 1 NOTE IN THE MIDDLE FOLLOWED BY 1 NOTE HIGHER, OR LOWER, FOLLOWED BY 1 NOTE LOWER IF THE 2ND WAS HIGHER, HIGHER IF THE SECOND WAS LOWER. $\downarrow 2,1$ MEANS TWO NOTES OF WHICH AT LEAST 1 IS THE HIGHEST OF THE THREE FOLLOWED BY A THIRD LOWER NOTE. THE HORIZONTAL ARROWS REFER TO TIME AND THE TENDENCY OF THE TONES TO SOUND SOONER, LATER, OR AT THE POINT OF NOTATION.

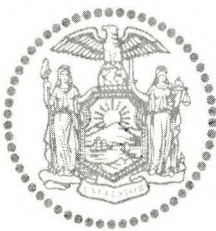
E PLAY WITH HANDS INDICATED, WHERE CLEFS DIFFER, A NOTE IS EITHER BASS OR TREBLE. THE NOTES HAVING A SINGLE STEM ARE TO BE ARPEGGIATED (UP OR DOWN). PLAY NOTATIONS FROM LEFT TO RIGHT.

NEW YORK STATE COUNCIL ON THE ARTS

Annual Report 1966

250 West 57th Street / New York, N. Y. 10019

121 E. Genesee St., Hanover Square / Syracuse, N.Y. 13202



Front Cover

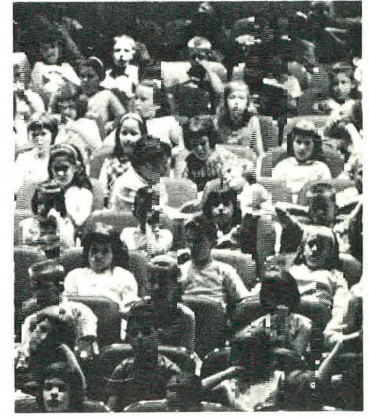
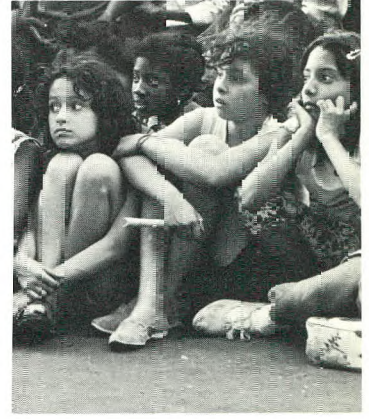
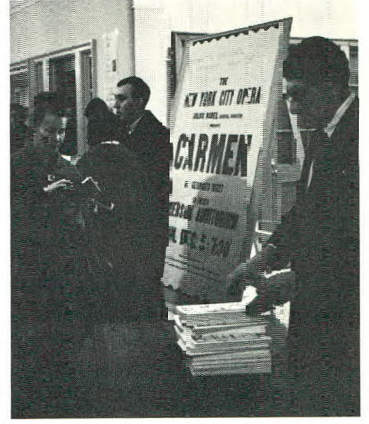
A few of the over 225,000 visitors who saw the Council's exhibit, The City: Places and People, at the 1965 World's Fair. In the background: Edward Hopper's Barber Shop, 1931.

End Papers

Instructions and a section from the score of John Cage's Concert for Piano and Orchestra which was performed at the Buffalo Festival of the Arts Today, with Council support.

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Governor's Foreword

On May 13, 1965, the New York State Council on the Arts became a permanent agency of the State government. It is a special tribute to the members of the Council and its staff, as well as the people of the State, that the bill introduced in the Senate by Minority Leader Brydges and in the Assembly by Speaker Travia was the first item passed on the 1965 Legislative agenda. This action is a result of a conviction which the Legislature and I shared in 1960 that government had a responsibility for the arts as one of the State's most timeless resources.

Since the Council began, our shared conviction has been endorsed throughout the country. The National Council on the Arts and Humanities has been formed. Thirty-five other states, thus far, have established or are planning commissions which will give recognition and support to the arts. The pioneering role of New York's leadership is an acknowledged fact of this national acceptance.

Significantly, the results of the Council's programs have been outstanding because the citizens of the State have responded to them with increased enthusiasm and involvement. The success proves that people respond to government action that serves, rather than inhibits, local participation and initiative.

Within the next decade, the arts will undoubtedly be a stronger factor in all our lives than ever before. As more and more people are able to see outstanding performances and works of art within their own communities, individual efforts to stimulate interest in the arts locally will be transferred into collective pride. The artist, in turn, will benefit from additional opportunities to display his talent before an expanded and more knowledgeable audience.

Much of the Council's effectiveness in the last six years already reflects these developments. Its future has now been assured. The extent to which the Council fulfills its role will be determined not only by the Legislature and the dedication of its members, but by the continued participation of the people of the State.

Nelson A. Rockefeller
Governor

Members of New York State's expanding audience for the arts at performances and exhibitions sponsored by the Council during 1965.

Introduction

After a trial period of five years the New York State Council on the Arts has become an established part of the State government. The Legislature and the Governor, satisfied with the Council's preliminary accomplishments, have given it permanent tenure. In 1961 the State appropriated \$450,000 for the Council. In 1965, \$766,000. The difference between the two appropriations is one way of measuring the State's vote of confidence.

In addition to the positive accomplishments that go on the record in this report, the Council can take pride in two negative achievements. Although it has become an important factor in the cultural life of many small communities, although it has helped them support opera, music, ballet, and theatre, it has not developed the styles of a despot or evangelist. It is so self-effacing that most of the citizens of New York City, which has enormous artistic resources, have never heard of the Council and do not know what it has been doing for Oneonta, Kingston, Amenia, and Delhi which have limited artistic resources.

Although government bureaus have an instinct for self-preservation and look for a secure place in the power structure of the State, the Council has no political ambition. Regarding itself as a service organization, it has gone about its mission of encouraging participation in and appreciation of the arts without calling attention to itself. It has not conducted propaganda for itself or put up a building where bureaucrats can acquire prestige.

The Council has another negative asset. It does not impose its ideas or tastes from above. In liberal establishments, administrators of cultural programs are inclined to assume that they know what is good for the people and are destined to improve the taste of the public. That patronizing point of view has some justification. En masse the public has low tastes: it prefers the dismal beat of the Beatles to the celestial harmonies of Handel's "Messiah". But in a democracy the public is entitled to its own taste—particularly if, as in America, the public has the ability to make sound decisions in its national life. Teaching the people what they should like is a hazardous occupation; worrying about the uses they make of their leisure is not only fatuous but futile. There is much to be learned from the people, and the Council is to be commended for respecting them.

Students and advocates of the arts (of whom I am one) cannot imagine life without the criticism and illumination that the arts supply. Whether we know it or not we all live in a world that has been in part shaped by the artists. The King James version of the Bible, the plays and poetry of Shakespeare, the symphonies of Beethoven, and the paintings of Leonardo da Vinci affect the life we lead day by day. After Shakespeare said that life is a tale told by an idiot, signifying nothing, no enlightened person could be complacent again.

But the blunt fact is that appreciation of the arts represents an advanced state of civilization after the ground work has been laid by farmers and mechanics, statesmen and educators. In America the early settlers were not much interested in the arts; in some cases they opposed the arts as instruments of the devil. The spiritual and intellectual energy of America went into the arts of government. Food, clothing, houses, and political order are more essential than the arts; and when America needed the essentials, America produced the men who could supply them. If there had been more leisure in the colonial and early Federalist days, some of the energy absorbed in the founding of the nation might have gone into the arts.

Although artists do not like to think so (and neither do I), the arts do not flourish until the people are free of the immediate necessities and have a little margin in which to consider their relation to the universe. It took New York State about three centuries to feel the necessity of a Council on the Arts. But it has a Council now and will have one as long as the State endures, for the basic services that the State supplies are of limited value if the people are not aware and enlightened. Life without criticism is not worth living, and the arts are one of the ways in which a society criticizes itself.

As the increase in the State appropriations over five years proves, people want more of this experience the more they have of it. "Art brings life to life," John Sloan said. It opens the eyes and sharpens the mind and raises the spiritual temperature. Entertainment is a proper function of art; everybody is entitled to a good time. But great art adds depth and height to the experience of living. I have never been able to find the place where art leaves off and religion begins, because they are closely related. As the material satisfactions of life increase in New York State, the demands on the Council on the Arts will also increase. For comfort is not enough. It does not have the vitality of an idea.

Brooks Atkinson



The Chairman's Review

In reporting on the accomplishments of the New York State Council on the Arts during the year 1965, the most significant event was the faith in its program which the Legislature expressed by making the Council a permanent agency of the State government. When we began as a temporary commission in 1960, few of us could have realized the dramatic expansion in the arts that has taken place throughout the country since then. At that time, the foresight of Governor Rockefeller and the Legislature in composing the legislative concept of encouraging the practice and enjoyment of the arts was unprecedented.

Today, a National Council on the Arts and a National Endowment for the Arts are functioning in Washington. The initial grants of the National Endowment indicate that areas in the arts which have too long been ignored are being strengthened and recognized with insight. By latest count, thirty-five states are now actively working toward developing programs for their own arts councils or commissions. The number last year at the time our annual report was issued was twenty-eight. The current prediction is that in less than three years, every state in the nation will have established an agency to encourage appreciation and understanding of the arts.

For much of this growth New York can be proud. Were it not for the results of the New York Arts Council experience, there would be no enthusiasm for repeating our efforts. As it is, the enabling act of the Council has set a legislative standard which a number of other states are following—a practice which we welcome and encourage.

Other significant events in the Council's year included the beginning of a program of educational presentations. By introducing new and, frequently, young audiences to the arts through master classes, workshops, lecture-demonstrations, open rehearsals, and seminars, the Council hopes to develop a more knowledgeable audience for the arts.

Over 225,000 visitors to the New York World's Fair stopped to look at the Council's second exhibition, *The City—Places and People*, in the New York State Pavilion. The fascination of New York's urban growth was vividly depicted in paintings by artists that included Georgia O'Keeffe, Childe Hassam, Edward Hopper, John Sloan, Philip Evergood, Hans Hofmann, Willem de Kooning, Philip Guston,

The Second Presbyterian Church in Delhi, built in 1831, is a landmark in New York State architecture. This gracious example of the Greek Revival period is part of a special architectural survey by the Council.

and Franz Kline. The exhibition was assembled for the Council by Katharine Kuh, art critic of *The Saturday Review*, providing a sequel to the Council's 1964 exhibit, *The River—Places and People*, which emphasized the strong artistic influence of the Hudson River on the painters and culture of earlier centuries.

During the fall of the year, the New York Philharmonic, under the direction of guest conductor William Steinberg of the Pittsburgh Symphony, was host to conductors from all over the state. The workshop for promising conductors gave several men of special talent an opportunity to work with a major symphony orchestra under the guidance and instruction of Maestro Steinberg. The American Symphony Orchestra League organized the week-long program which included seminars on orchestra administration and a chance for orchestra members throughout the metropolitan New York area to rehearse and perform with the musicians of the Philharmonic.

The Council's continuing concern for the preservation of New York's architecture led to the publication of *Architecture Worth Saving in Rensselaer County* in September, 1965. Another attempt to enhance our surroundings was initiated when the Governor asked the Council to administer a series of awards which he conceived as a means of "encouraging individuals, organizations and whole communities for outstanding initiatives in support of physical enhancement of life in New York State".

These major events in the Council's year were based on what has proved to be a sound foundation—a combination of technical assistance, travelling exhibitions, and touring performances designed to expand the audience for the arts and, in turn, increase the artist's opportunity to perform and display his work. The public acceptance of this approach found formal expression this past year in the legislation which guaranteed the Council's permanency.

The lists of performances given and exhibitions seen which are published in this and previous reports provide evidence to justify the Legislature's action. Yet these facts and figures are curiously remote. It is the extent to which the work of the Council affects individual lives which makes this legislation among the most important in New York's history.

Seymour H. Knox
Chairman

Edward Hopper, one of the great men of American painting at the opening of the Council's show, The City: Places and People in the New York State Pavilion at the World's Fair.





Professional Touring Program

"Town Hall Tonight!"

A familiar and stirring call once used to announce a community meeting is now used to announce still other kinds of community events—events in the performing arts. Programs and times may have changed, but the community participation remains, and in recent years, through the Council's program of assistance to touring performing arts groups, a new vitality and enthusiasm in the arts seems evident throughout the State.

Pick a date—any date. October 15? Verdi's *Tosca* performed by the Goldovsky Grand Opera Theatre had a full house in Oneida, Jean Erdman's dance adaptation of James Joyce's *The Coach with the Six Insides* played to capacity in Saratoga Springs, and the Pulitzer Prize-winning play, *The Subject Was Roses*, was sold out in Tarrytown. November 4? Brahms (The Syracuse Symphony Orchestra) in Cortland and Shakespeare (The National Players) in Fredonia. November 13? Symphony in Merrick and Plattsburgh, ballet in Ithaca, and grand opera in Brooklyn.

This kaleidoscopic activity in the arts is largely the result of the Professional Touring Performing Arts Program, specifically designed to give advice, assistance, and necessary financial support to local arts groups anxious to begin or expand the cultural program in their communities. Acting as a catalyst, the Council program brings together a community desire for quality entertainment and the equally strong demand of the artists to perform for the expanding audience. The Professional Touring Performing Arts Program provides local sponsors necessary financial support to make up the difference between what is earned by ticket sales and contributions and the sum required to pay artist fees and expenses.

The local sponsor makes the selection from over 100 professional dance, opera, concert, children's entertainment, and theater attractions included on the Council's list. This choice is based solely on the sponsors' taste, desires, and interest. Evidence of the level of this taste is indicated by the following: There are some 35 quartet, quintet, and chamber ensemble concerts; 18 avant-garde dance recitals; 5 performances of a Greek tragedy; and 18 grand opera performances in the 255 performances given under this program this year.

One of many who waited in line at the box office to get seats for the New York City Opera performance of Carmen in Auburn.

There will be baroque music in Watertown, Aurora, and Rockaway Park; full symphony orchestras in Beaver Falls, Elma, and Elbridge; modern dance in Ravena, Stony Brook, Keuka Park, and Oneonta; opera in Delmar, Cobleskill, and Saugerties; ballet in Lackawanna, Geneseo, and Jamestown; theatre in Granville, South Fallsburg, and Ogdensburg; and children's entertainment in 30 communities stretching from Amenia to Olean, Odessa to Valley Stream. Too often there is a tendency to prove success by statistical measurements, charts, graphs, and figures. (Ours follows, but only to confirm.) But what unit of measure can one use to record the "enthusiastic response" of the Schroon Lake audience at the Festival Orchestra performance, or evaluate the humanizing effects of the *In White America* performances in Ithaca and Jamestown. What figures can one use to record the psychic rewards, the excitement, or the stimulation gained through performances by the Bach Aria Group, the New York City Opera, and Merce Cunningham?

The numbers, percentages, and cost per performance certainly provide an important view on the operation of this program. Further, they may suggest trends, but they are woefully inadequate in indicating the effects of the program on the arts themselves. They do not explain that the performing artist with more playing engagements and improved financial status, can develop more freely and fully. They cannot begin to gauge the effects this expanding audience for the arts has on the creative artists, nor is it possible to calculate the spiritual enrichment to young audiences discovering the live arts.

Concert

Requests for concert performances continue to dominate the program. In the current year 35% of the performances (84 out of 255*) will be presented by full symphony and chamber orchestras, brass and woodwind quartets, choral groups, string trios, and other small ensembles. In the 1964-65 program, last season, 80 adult concerts (plus some 30 in-school performances—a category not included under the Professional Touring Performing Arts Program this year) were given support. Funds for this section of the program in 1965-66 totalled \$71,350. This is approximately 42% of the artists' fees of \$166,855. While the Council participation has been reduced slightly from last year, (44% of fees), artists' fees and total support have increased.

(*All figures used in this section of the report are Council commitments as of December 10, 1965 for performances scheduled between April 1, 1965 and May 31, 1966.)

Claude Monteux conducting Council-supported performance by the Turnau Opera Players and the Hudson Valley Philharmonic in a Christmas special — Humperdinck's Hansel and Gretel—which was performed in Saugerties and Yorktown Heights.



Calendar Of Performances

Troy
Schenectady
Aurora, Canandaigua,
Cazenovia, Clinton,
East Rochester,
Rochester, Syracuse, Watertown
Houghton, Syracuse
Long Beach, Norwich,
Plattsburgh, Rome,
Saranac Lake
Elma, Glens Falls,
Kenmore, Oneonta, Troy
Glen Cove, Riverhead
Alfred, Geneva, Houghton,
Patchogue, Troy
Stony Brook
Mineola
Schroon Lake
Schenectady
Schenectady
Garden City, Schroon Lake
Chatham
Rensselaerville
Chatham, Pawling Saugerties,
Yorktown Heights
Merrick
Great Neck
Briarcliff Manor, Potsdam
Ithaca, Potsdam
Briarcliff Manor,
Cedarhurst
Greenvale
Buffalo, Rockaway Park
Schroon Lake
Oceanside, Ithaca,
Selden, Upton
Oneonta
Brooklyn
Beaver Falls,
Cortland, Elbridge,
Skaneateles
Cazenovia

ALBANY CHAMBER ORCHESTRA
ALBANY SYMPHONY
ARS ANTIQUA SOCIETY
BACH ARIA GROUP
BALTIMORE SYMPHONY ORCHESTRA
BUFFALO PHILHARMONIC ORCHESTRA
CHICAGO LITTLE SYMPHONY
CINCINNATI SYMPHONY ORCHESTRA
CONTEMPORARY CHAMBER ENSEMBLE
DETROIT SYMPHONY ORCHESTRA
FESTIVAL ORCHESTRA
FESTIVAL WINDS
FINE ARTS QUARTET
GUARNERI STRING QUARTET
HUDSON VALLEY CHAMBER ORCHESTRA
HUDSON VALLEY STRING QUARTET
HUDSON VALLEY PHILHARMONIC ORCHESTRA
with THE TURNAU OPERA COMPANY
INDIANAPOLIS SYMPHONY ORCHESTRA
KOHON STRING QUARTET
LENOX QUARTET
NEW YORK BRASS QUINTET
NEW YORK CHAMBER SOLOISTS
NEW YORK PHILHARMONIC ORCHESTRA
NEW YORK PRO MUSICA MOTET ENSEMBLE
NEW YORK WOODWIND QUINTET
ORCHESTRA DA CAMERA
PHILADELPHIA WOODWIND QUINTET
ROMEROS, THE ROYAL FAMILY OF THE GUITAR
SYRACUSE SYMPHONY ORCHESTRA
SYRACUSE SYMPHONETTA

The Alwin Nikolais Dance Company was one of five appearing in the Hunter College Dance series, which was supported by the Council. Pictured here, Imago.



Theater

This season legitimate theater bookings were below last year's level. Last season Council funds supported 51 performances in 40 communities. The Council this year will provide \$25,075—about 35% of the attraction fees of \$72,250—to support 35 performances in 32 communities. While it is always difficult, if not impossible, to state the reasons for "bad business" it must be noted that there were fewer theater attractions included in the program than in previous years. Further, it must always be remembered that these statistics do not give the complete picture of the performing arts activity in the State. Not every performance by these attractions receives State support, nor are these attractions the only ones that are performing.

Calendar Of Performances

Ithaca, Jamestown, Saratoga Springs

IN WHITE AMERICA
Marechal Productions, Inc.

Delhi

THE MISER
National Players

Auburn

OLIVER!
Guettel Cantor Oliver Company

Clinton, Cortland, Farmingdale,
New Rochelle, Poughkeepsie,
Rochester, South Fallsburg
Staten Island, Troy

PICTURES IN THE HALLWAY
Dick Weaver Attractions

Albany, Canton, Cazenovia,
Fredonia, Granville, Troy

ROMEO AND JULIET
National Players

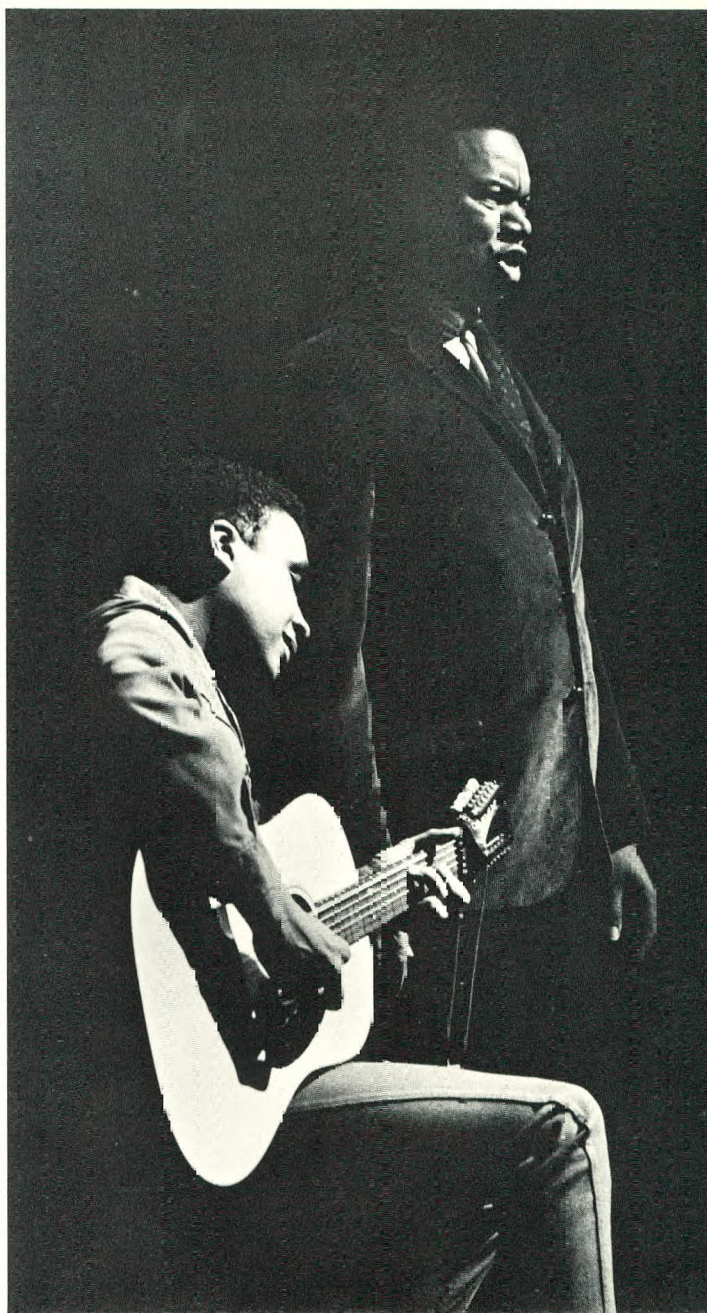
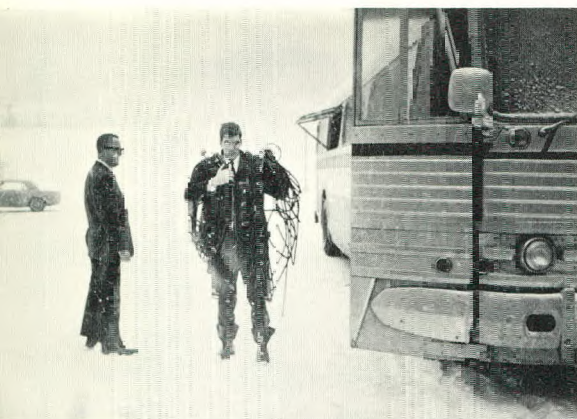
Geneseo, Middletown,
Ogdensburg, Oneida,
Plattsburgh, Syracuse,
Tarrytown

THE SUBJECT WAS ROSES
Touring Theatre, Inc.

Alfred, Auburn, Brockport,
Buffalo, Syracuse

TROJAN WOMEN
Circle In the Square

A bus brings In White America to Jamestown, New York. Over twenty appearances were sponsored by the Council. At right: Booker T. Bradshaw, Jr., and Clark Morgan in performance.





Opera

Large companies and production costs make opera attractions the most financially demanding touring organizations. Few towns have halls with an audience capacity large enough to make opera performances even remotely feasible. However, opera booms all over New York State. This year, with Council funds, 6 opera companies performed 27 times in that many cities. This is almost double the number of performances given last year. Support covered \$43,960 of the \$108,950 artists' fees.

Calendar Of Performances

Brooklyn, Oneida, Schenectady Ellenville	GOLDOVSKY GRAND OPERA THEATRE <i>Don Giovanni</i> <i>La Boheme</i>
Rochester	METROPOLITAN OPERA NATIONAL COMPANY <i>La Cenerentola</i>
Cobleskill, Johnstown Delmar, Potsdam, Troy	METROPOLITAN OPERA STUDIO <i>Don Pasquale</i> <i>La Cenerentola</i>
Corning, Middletown, Plattsburgh, Syracuse Auburn, Batavia, Ogdensburg, Olean, Schenectady	NEW YORK CITY OPERA <i>Barber of Seville</i> <i>Carmen</i>
Manhasset Mineola Brooklyn White Plains	NORTH SHORE OPERA COMPANY <i>Così Fan Tutti</i> <i>Hansel and Gretel</i> <i>Marriage of Figaro</i> <i>Rita</i>
Laurelton, Utica Saugerties, Yorktown Heights	TURNAU OPERA PLAYERS <i>Don Pasquale</i> <i>Hansel and Gretel</i> with the Hudson Valley Philharmonic Orchestra

Student volunteers and a member of the chorus relax backstage during one of 4 performances of Carmen by the New York City Opera in upstate New York. This is the fifth year that the Opera has toured in New York State with Council assistance.

Dance

Traditional and classical ballet still seem the most popular dance forms throughout the State, notwithstanding the unprecedented success of modern dance companies in New York City. The number of dance performances rose from 34 performances in 30 communities last year to 41 performances in 37 communities this year. Last year artists' fees were \$52,000; this year, \$76,600; and support increased from \$24,000 to \$28,850, 37% of the total artists' fees.

This increase in artists' fees is significant. Long the stepchildren of the performing arts, dancers have been notoriously underpaid. The Council, especially within this program, encourages producers to raise their fees, which in turn means more equitable compensation for the individual performers.

Calendar Of Performances

Brooklyn	ALBA/REYES SPANISH DANCE COMPANY
Staten Island	ALVIN AILEY DANCE THEATRE
Brooklyn, Elmira, Lackawanna	AMERICAN BALLET THEATRE
Geneseo	RUTH PAGE'S CHICAGO OPERA BALLET
Oneonta, Saratoga Springs, Schenectady, Stony Brook	THE COACH WITH THE SIX INSIDES
Brooklyn	MERCE CUNNINGHAM DANCE COMPANY
Great Neck, Scarsdale	JEAN-LEON DESTINE DANCE COMPANY
Corona	DINIZULU AND HIS AFRICAN DANCERS
East Meadow	ANDRE EGLEVSKY BALLET COMPANY
Fredonia, Liberty	JOSE GRECO AND COMPANY
Ithaca	ERICK HAWKINS DANCE COMPANY
Schenectady	LUCAS HOVING DANCE TRIO
Schenectady	PAULINE KONER
Brooklyn, Flushing, Middletown, Orangeburg, Syracuse	JOSE LIMON DANCE COMPANY
Brooklyn	SOPHIE MASLOW DANCE COMPANY
Brooklyn, Ravena	MATA & HARI
Cazenovia	CAROLA GOYA AND MATTEO
Brooklyn, Ithaca, Jamestown	NATIONAL BALLET
Keuka Park	DANIEL NAGRIN
Southampton	ALWIN T. NIKOLAIS DANCE COMPANY
Oneonta	NORMAN WALKER AND DANCE COMPANY
Utica	YURIKO DANCE COMPANY

The Council sponsored Merce Cunningham and his dance company in a performance of Summer-space, a new ballet, with sets and costumes designed by Robert Rauschenberg — a highlight of the Buffalo Festival of the Arts Today.



Children's Entertainment

Children's entertainment is an area of great concern to the Council. For many of the children who attend, it is the first exposure to the performing arts and its effect can be lastingly important. By insisting that local sponsors establish reasonable ticket prices and by encouraging sponsors to present series rather than single events, budgets were increased and more funds were made available for additional performances and for providing better salaries to the performers. Council support per performance was also increased for these reasons. In this year's program, support has increased from last year's \$5,400 to \$9,065, although the 67 performances were only four more than last year. Council funds account for about 42% of the artists' fees of \$20,325.

Calendar Of Performances

Amenia	<i>HANSEL AND GRETEL</i>
Astoria	<i>BARBER OF SEVILLE</i>
Croton-on-Hudson	<i>BABU, BEAUTY AND THE BEAST</i> <i>BLUE PLANET, YOUNG TOM JEFFERSON</i>
Endwell	<i>PINOCCHIO</i>
Jeffersonville	<i>POETRY IN 3-D</i>
Jericho	<i>ANDRE EGLEVSKY BALLET COMPANY</i>
Massapequa Park	<i>TONY MONTANARO MIME THEATRE</i>
Merrick	<i>BABU, TREASURE ISLAND</i>
Newburgh	<i>PETEY AND THE POGO STICK</i> <i>POETRY IN 3-D</i>
New York	<i>AESOP UNLIMITED</i>
(All Day Neighborhood Schools)	<i>YOUNG ABE LINCOLN, YOUNG BEN FRANKLIN</i> <i>YOUNG TOM EDISON</i> <i>PETEY AND THE POGO STICK</i>
Odessa	<i>YOUNG ABE LINCOLN</i>
Olean	<i>PRINCESS QUA QUA</i>
Port Washington	<i>INDIAN CAPTIVE</i>
Rye	<i>THE TINDER BOX, THE MAGIC FIDDLE</i> <i>TONY MONTANARO MIME THEATRE</i> <i>PRINCESS QUA QUA</i>
Scarsdale	<i>ANDRE EGLEVSKY BALLET COMPANY</i>
Schenectady	<i>MERRY-GO-ROUNDERS</i>
Smithtown	<i>FUN WITH MUSIC</i>
Troy	<i>BABU</i>
Valley Stream	<i>POETRY IN 3-D</i> <i>A JOURNEY THROUGH MUSIC</i> <i>AMERICAN THEATRE DANCE</i>

A scene from the Paper Bag Players' production My Horse is Waiting. The company gave a series of performances and lecture-demonstrations for children in Harlem, East Harlem, and Greenpoint under Council sponsorship.



FIVE YEAR COMPARISON OF THE PROFESSIONAL TOURING PERFORMING ARTS PROGRAM

	Council Support	Artists' Fees	Perform- ances	Communi- ties	Local Sponsors	Touring Companies
1965-66*	\$178,300	\$445,000	255	106	140	83
1964-65**	\$155,570	\$405,000	233†	92	120	70
1963-64**	\$155,550	\$342,000	224	88	68	57
1962-63	\$264,500	\$264,500	107	53	45‡	9
1961-62	\$330,000	\$330,000	92	46	40‡	6

In 1961-62 and 1962-63, the program sponsored specially-arranged tours by a limited number of attractions. The current program, expanding the number of available attractions, began in 1963-64.

*Through 12/10/65

**Revised 12/1/65

†Not including 30 in-school concerts

‡Approximate

Summary

Each year's figures for the Professional Touring Program seem to confirm a growing interest in the arts. The requests for support and the number of performances for which support is granted have steadily increased. So has audience attendance. During the 1963-64 season, 130,000 people filled 80% of the total number of all available seats for sponsored performances. In the 1964-65 season attendance rose to 160,000 and the percentage of empty seats decreased. The number of sponsoring organizations increased in two years from 68 in 1963-64 to 140 in 1965-66, and the number of communities who participated in the program rose from 88 in 1963-64 to 106 in 1965-66.

Artists' fees were also higher this year and the average dollar expenditure per performance has increased from \$565 in 1964-65 to \$700 in 1965-66, although the average percentage of Council support remained reasonably constant—38% in 1964-65 and 39% this year.

Professors Baumol and Bowen, in their excellent report, *On the Performing Arts: The Anatomy of Their Economic Problems*, prepared for The Twentieth Century Fund, draw continual attention to the disparity between salaries of artists and their peers in other professions, and conclude that immediate action to narrow the gap is essential for a vital and thriving industry. The Council, by supplementing sponsors' budgets, eliminates the touring attraction's need to "play cheap" in order to attract more playing dates. These extra funds make it possible for groups to pay higher salaries to the performers. This, in addition to making possible an increasing number of playing dates, decidedly and happily affects the actual earnings of the participating artists.

A primary concept of the Council is to keep this a program of support, not subsidy. Each sponsoring organization and each patron should understand that the Council has to support newly developing programs throughout the State. Therefore, sponsors receiving assistance are expected to provide an increasing share of the cost of their existing programs each year. As the communities are able to broaden their audiences, gradually raise admission prices to proper levels, and find local sources of financial support, less Council support should be required.

Through such programming, the effects of what drama critic Stanley Kauffmann refers to as the "Golden Vise", that is, the pressures brought about by an increased audience for entertainment, and the increasing cost of producing that entertainment, can be minimized, and both the artist and the audience can be justly rewarded.

Omar K. Lerman
Special Consultant for the Performing Arts



Educational Presentations

During the fall of 1965, an Educational Presentations Program was inaugurated, and with it, the Council's first concerted effort to bring the professional performing artist into the classroom. Patterned on the Council's Professional Touring Program, the new program offers financial assistance to any school, college, or university in the State wishing to augment its own curriculum with a presentation by a professional company or artist.

The forms these presentations take vary widely: Lecture-demonstrations have served to introduce an art form to a previously uninitiated student audience; master classes have made instructors out of some of the country's top professional dancers and instrumentalists for periods ranging from a day to a week; workshops and clinics have proved effective means for increasing student interest as well as improving the quality of instruction; performances specifically programmed for students are developing an audience for the future.

Nearly 100 presentations are scheduled under this program for schools and colleges in New York State during the 1965-66 academic year. A "600" school in Brooklyn, whose students are selected from "emotionally disturbed" children, is developing an active interest in dance among its students and has scheduled a lecture-demonstration and master class by Daniel Nagrin. The Ithaca Quartet gave a lecture-demonstration for the Binghamton Youth Orchestra and remained to conduct a workshop for the string section. With the assistance of the Council, the high school students of eight communities upstate have seen performances of the Metropolitan Opera Studio's production of Donizetti's "Don Pasquale", toured under the auspices of the Lincoln Center Student Program.

While the Council's contribution to programs of this nature has ranged from \$50 to well over \$1,000, support has averaged about 40% of the artist's fee. The establishment of this new program coincides with the passage of the Federal Elementary and Secondary Education Act of 1965 which, through Title III of the Act, provides funds for projects designed to "enrich the programs of local elementary and secondary schools and to offer a diverse range of educational experience to persons of varying talents and needs". The "educational experience" has been defined to include the visual and performing arts.

A violin student and her instructor at the St. James Community Center School of the Arts in Harlem. The string instruction program, directed by Thomas Scherman, is supported by the Council.

The opportunities under the provisions of this remarkable legislation are a source of much encouragement to those concerned with increasing discerning audiences for the future and with the recognition and development of young talent. The Council is working closely with the State Education Department both in expanding its own educational program and with projects materializing under Title III.

Calendar Of Performances

Albany	RENAISSANCE QUARTET
Mamaroneck	JOSE LIMON DANCE COMPANY
Batavia, Bath, Penn Yan	ROCHESTER PHILHARMONIC ORCHESTRA
South Fallsburg	VIVECA LINDFORS
Albany, Copiague, Fredonia, Granville, Hempstead, Huntington, Little Falls	METROPOLITAN OPERA STUDIO
Syracuse, Cazenovia	SYRACUSE SYMPHONY ORCHESTRA
Saratoga Springs	NORMAN WALKER
Rochester	DAVID DIAMOND AND PAUL GAVERT
Bedford Hills, Brooklyn, Little Neck, New York City	DANIEL NAGRIN
Huntington	LINCOLN CENTER REPERTORY THEATER
Liberty, New York City	PANTOMIME THEATER OF NEW YORK
South Fallsburg	RICHARD DYER-BENNETT
Batavia, Buffalo, Rochester, Rome, St. Bonaventure	ARS ANTIQUA
Babylon, Copiague, Farmingdale, Huntington, Ithaca, Jericho, Malverne, North Merrick, Rockville Centre, Roslyn, Syosset, Wantagh, West Islip	ORCHESTRA DA CAMERA
Binghamton	ITHACA QUARTET
Rome	BALTIMORE SYMPHONY
North Collins, Tonawanda	BUFFALO PHILHARMONIC
Fayetteville, Huntington, Gouverneur	NEW YORK CITY BALLET
Poughkeepsie	SHAKESPEARE SCENE BY SCENE
New York City	ALBERT FULLER & FESTIVAL WINDS
Bronx, Briarcliff Manor, Valley Stream	OLATUNJI
Brooklyn	DORIAN QUINTET
Arlington	HUDSON VALLEY PHILHARMONIC

Here, Dan Wagoner, a member of the Norman Walker Dance Company, conducts a class. Council support made it possible for dance instructors to attend eight-week sessions at the Summer Dance Workshop of Adelphi University.

Robert E. Armstrong
Special Programs Associate





Special Projects

Special Projects form the one program of the Council which offers direct financial support to a performing group, a school, or a similar organization connected with some aspect of the arts. Special Projects fall rather easily into two main classifications: those which serve to focus attention on an area in the arts which has been neglected, and those with an educational basis designed to improve the quality of instruction in the arts and to develop a broader and better-informed audience for the arts. While the Council cannot provide long-term support for organizations, it considers specific proposals which will help accomplish this purpose. The programs described below comprise the Council's Special Projects for 1965-66.

Paper Bag Players, which *Newsweek* magazine has called "the most original children's theater group in the country", received special assistance from the Council in 1965 to enable them to conduct a series of performances and lecture-demonstrations in schools throughout economically depressed areas in New York City: Greenpoint, Harlem, East Harlem, and the Bronx.

Young Audiences, Inc. received support from the Council for the third year to assist it in bringing some fifteen chamber groups, ranging from a harp trio to a brass quintet, into elementary and high schools in upstate New York. Nearly two hundred schools participated in this program, fifty of them for the first time.

The Metropolitan Opera Studio toured its production of Rossini's *La Cenerentola* into the schools of a dozen upstate communities in April and May. The Council on the Arts joined with local sponsors in meeting the costs of these presentations.

The Little Orchestra Society, under the musical direction of Thomas Scherman, conducted a Council-supported tour of upstate New York in November, giving a series of sixteen Youth Concerts in communities spread from Middletown to Ogdensburg. Ann Gardner, soprano, Thomas Head, baritone, and Carol Rankin, pianist, appeared as soloists in an all-Mozart program.

Hunter College Dance Series was designed to provide a showcase for some of the country's best modern dance companies. In this second year of the program, the companies include those of Paul Taylor, Alvin Ailey, Gene Tetley, Erick Hawkins, Alwin Nikolais, and Donald McKayle.

George Balanchine and Richard Duffalo, assistant conductor of the Buffalo Philharmonic, at a rehearsal of Agon during the Council-supported week of ballet in Buffalo involving members of the New York City Ballet.

Adelphi University continued to operate a professional-level Summer Dance Workshop on its Long Island Campus during July and August. With the assistance of the Council, the University was able for the first time to offer eighteen partial scholarships to performers and teachers from civic and regional dance companies and schools in New York State.

The Buffalo Philharmonic Orchestra Society, with the assistance of the Council, continued to expand its role as a regional orchestra by making its services available to the smaller communities of Western New York. In the 1965-66 season, the orchestra initiated its first full series of concerts, including a youth concert in Elma, where previously only isolated dates had been possible.

The New York City Ballet provided two groups of dancers, one headed by Melissa Hayden and the second by Edward Villella, to conduct an extensive program of lecture-demonstrations, master classes, and dance workshops for one and two weeks in Binghamton and Buffalo. In addition to their obvious educational value, these projects were further designed to focus attention on ballet in two areas where interest in dance is developing.

The Academy of American Poets, with partial support from the Council, organized two educational programs, *Dialogues on the Art of Poetry* and *Poetry Readings in the Public Schools*, for the benefit of students and teachers of English in New York City schools.

The New York Philharmonic and the Council co-sponsored a one-week Conductors' and Orchestral Seminar in September. Under the supervision of William Steinberg, eight promising professional conductors worked with the New York Philharmonic in a series of workshops which culminated in a full performance. Over forty other conductors audited the sessions. The program was administered by the American Symphony Orchestra League.

Richard and John Contiguglia, a young duo-piano team from Auburn, New York, launched their first American tour with a series of performances, master classes, and symposia in community colleges and universities from the Bronx to Brockport.

The Star Lake Music Camp of the State University College at Potsdam and the *Youth String Workshop* at Ithaca College both received assistance from the Council in the form of professional chamber ensembles. At Star Lake, both the Lenox Quartet and the New York Brass Quintet were on hand, while at Ithaca the Salzburg String Quartet served as artists-in-residence for the week of workshops.

New Dramatists and the Playwrights Unit of *Theater 1966* were supported by the Council to assist the creative artist. Through these organizations, the Council made possible a number of professional workshop productions of promising young American playwrights whose work had not been produced before.

The Lake George Opera Festival presented a repertory of *Così fan tutte*, *La Bohème*, *The Telephone*, *Pagliacci*, and *The Taming of the Shrew* at a series of student matinees in its new home in Glen Falls during July and August.

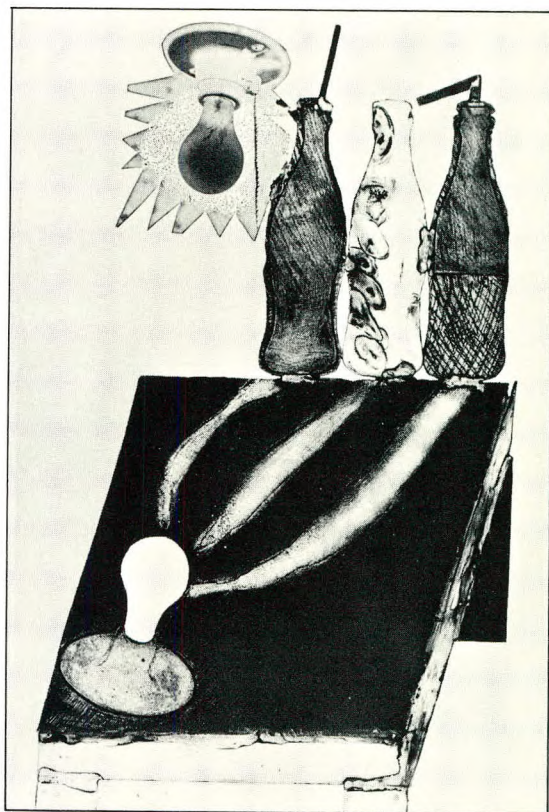
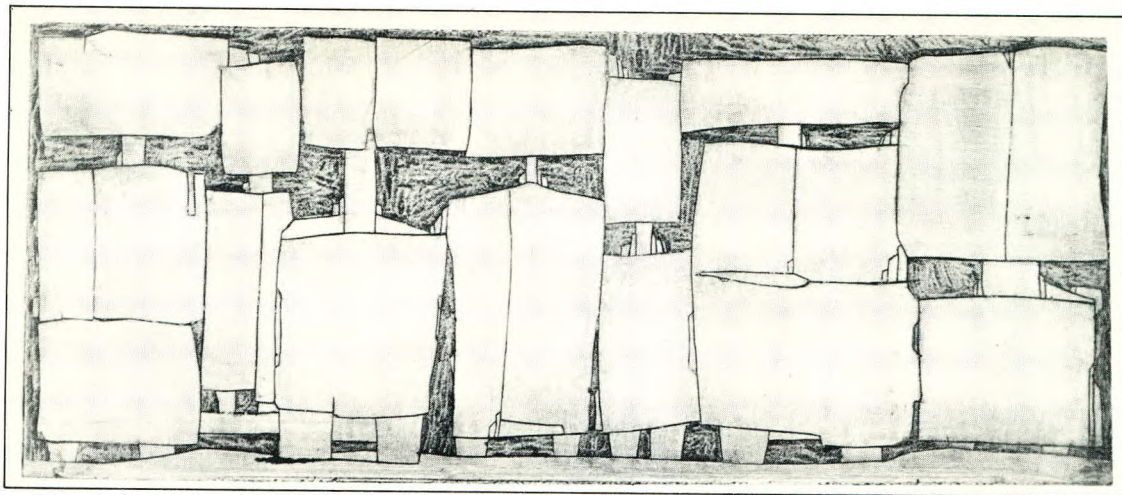
The St. James Community Center School of the Arts, founded and directed by Miss Dorothy Maynor, continues to expand its remarkable range of instruction in the arts for the children of Harlem. Council assistance has been directed toward the establishment of a string instruction program under the musical direction of Thomas Scherman.

The Roberson Memorial Center, with assistance from the Council, is developing a ballet school of professional standards to serve the Binghamton and South-Central New York area.

The Syracuse Symphony Orchestra and the Council have established a Resident Operatic Artist Program in Syracuse, under which four young American singers have been engaged to serve as artists-in-residence with the Orchestra for the 1965-66 season. This pilot program may serve to prepare the way for similar projects with orchestras across the country and make it less essential for a young singer to spend his formative years in Europe in order to gain recognition in the United States.

Theater in the Street, in its second year of Council support, doubled the number of its performances in the streets of metropolitan New York's Harlem, Williamsburg, Spanish Harlem, Chelsea, and Bedford-Stuyvesant. Works by Molière and Chekhov were performed in both English and Spanish.

The Westchester Music Camp, a summer program for junior and senior high school students, received assistance to enable it to engage professional musicians and dancers for a series of workshops and master classes.



Exhibitions

The demand for museum services throughout the State has expanded dramatically in recent years. To aid museums in fulfilling their obligations to meet this demand, the Council has underwritten a large portion of the costs of exhibitions organized by the American Federation of Arts and made them readily available to supplement the exhibition programs of the State's variety of excellent museums. As a result, the serious strain of time and research required in organizing museum exhibit programs is being relieved to allow more attention for the maintenance and expansion of permanent collections.

Acting specifically upon the recommendations of museum directors at a meeting held in Utica during October, 1964, the Council last year supported a major retrospective exhibition of the work of John Quidor. The show, organized by Edward Dwight, director of the Munson-Williams-Proctor Institute in Utica and John I. H. Baur, associate director of the Whitney Museum in New York City, will be seen in New York, Utica, Rochester, and Albany. Another recommendation resulted in a sales exhibition, *Prints for Home and Office*, designed to encourage and support the artists of New York State directly. Max W. Sullivan, director of the Everson Museum in Syracuse; Harris K. Prior, director of the Rochester Memorial Gallery; and Una Johnson, curator of prints and drawings at the Brooklyn Museum organized the exhibit. The work of thirty-eight artists included in the show will begin an extensive state-wide tour with a preview in Syracuse on February 1, 1966.

Perhaps the most far-reaching program begun in 1965 is one to assist regional museums in broadening the range of their exhibition programs through support of new non-circulating exhibits. The first three were: *Art in Science*, at the Albany Institute of History and Art, September 1965; *American Painting Since 1830* at the Everson Museum in Syracuse, December 1965; and *American Folk Art* at the Albright-Knox Art Gallery in Buffalo, also in December. Other exhibits that will be shown in 1966 include: *William Bartlett and His Imitators*, at the Arnot Art Gallery in Elmira; *Japanese Painters of the Floating World*, at the Andrew White Museum in Ithaca; and *Masterpieces from the Montreal Museum of Fine Arts*, at the Rochester Memorial Gallery.

The Council continues to work with historical museums that have facilities for changing exhibits, to help smaller cities and towns form community art

"The Symposium" by Joseph Demarais (above); "The Prince" by Robert E. Marx (left); and "The Enlightened Pause" by Robert T. Schuler (right) are three of the 44 prints in the Council-sponsored sales exhibition, "Prints for Home and Office".



centers and public galleries, and to encourage libraries to use visual arts exhibitions. The talents of specialized museums and the art departments of universities have been utilized to design exhibitions which conform to the space requirements of smaller institutions.

During the past summer, four of the graduates of The Cooperstown Graduate Program in History Museum Training spent three months as interns in smaller historical museums as a result of the Council's support. In the coming year, the Council will continue to support internship training in order to alleviate the urgency developing from the lack of experienced individuals to meet the requirements of expanding museum audiences and the needs of conserving the State's wealth of museum resources.

CURRENT CIRCULATING EXHIBITIONS

American Federation of Arts

AMERICAN HARDWARE

Organized by Lewis Rubenstein, curator, John Jay House.

AMERICAN SILVER

Organized by Marvin Schwartz, curator of decorative arts, Brooklyn Museum.

THE PAPER ON THE WALL

Organized by Hedy Backlin-Landman, former curator of decorative arts, Cooper Union Museum. *Small, self-installed exhibits presenting the history of three decorative arts indigenous to New York State.*

AMERICAN IMPRESSIONISM

Selected by William H. Gerdtz, Jr., curator of American painting and sculpture, the Newark Museum. *An exhibition of twenty paintings including the work of Glackens, Hassam, Henri, Lawson, Prendergast, Sargent, and Twachtman.*

THE FIGURE INTERNATIONAL

Organized by Professor Anthony Smith of Hunter College. *Paintings, drawings, and watercolors by artists noted for their portrayal of the figure.*

HOW TO LOOK AT A PAINTING (two editions)

Organized by Bartlett H. Hayes, Jr., director of the Addison Gallery of American Art. *An expert guides a novice into the world of art.*

THREE CENTURIES OF ARCHITECTURE IN NEW YORK

Selected by Dr. Carl Hersey, professor of Fine Arts, the University of Rochester. *A survey from the 1600's to 1960 of architecture from all sections of the State.*

Edward Dwight, Director of the Munson-Williams-Proctor Institute in Utica, directing the installation of a major retrospective exhibition of John Quidor, nineteenth century New York State artist.

Brooklyn Museum

TECHNIQUES OF PAINTING

TECHNIQUES OF GRAPHIC ARTS

TECHNIQUES OF SCULPTURE

Three self-installed educational exhibitions organized with the cooperation of Hanna T. Rose, curator, Education Division. *Each explores the creative process and the nature of the given media with photographs, diagrams, and art.*

Cooper Union Museum of Art

COLOR IS LIGHT

GRAPHIC ARTS: THE MAKING OF PRINTS

WEAVING: THE ART OF THE LOOM

Three educational panel exhibitions circulated by regional museums to area high schools.

Everson Museum of Art

PRINTS FOR HOME AND OFFICE

A sales exhibition organized by Miss Una Johnson, curator of prints, Brooklyn Museum; Max Sullivan, director of the Everson Museum of Art; and Harris Prior, director of the Rochester Memorial Art Gallery.

Munson-Williams-Proctor Institute

JOHN QUIDOR, 1801-1881

An exhibition and catalogue on this influential nineteenth-century New York State artist organized by Mr. Edward Dwight, director of the Munson-Williams-Proctor Institute of Utica, with John I. H. Baur, associate director of the Whitney Museum.

Museum of Early American Folk Arts

RUBBINGS FROM NEW ENGLAND GRAVESTONES

Executed by Ann Parker and Avon Neal, lent for circulation by the Abby Aldrich Rockefeller Collection of Williamsburg, and prepared for circulation by Mrs. Mary Black, director of the Museum of Early American Folk Arts of New York City.

Pratt Graphic Art Center

PRINTS FROM AROUND THE WORLD

Twenty-five original prints in a variety of media from artists of twenty-five nations. Selected by Mr. Andrew Stasik, associate director, Pratt Graphic Art Center.

PRIZE WINNING AMERICAN PRINTS

Twenty-five original prints which were the recipients of major prizes or awards in national and international competitions and exhibitions.

Skidmore College

THE ARTIST: VISAGE AND VISION

Two exhibitions which explore the contemporary art world through photographic portraits of artists, reproductions, quotations, and biographic sketches. Designed and organized by Mr. Earl Pardon and Mr. Peter Baruzzi, School of Art, Skidmore College with photographs by Marvin Lazarus.

Syracuse University

INTERACTION OF COLOR

An exploration of the color theories of Josef Albers, twentieth-century artist and teacher associated with the Bauhaus and former chairman of the Yale School of Art.

PROBLEMS IN COLOR

An approach to color characteristics organized and designed for the high school audience by Mr. Onogrio Charles Giordano, assistant professor of Art, Syracuse University.

Lucille Rhodes
Visual Arts Assistant



Special Studies

In September, the Council's second county-wide study in Architectural Conservation was published in Troy. *Architecture Worth Saving in Rensselaer County* by Professor Bernd Foerster at Rensselaer Polytechnic Institute, has been hailed as "a determined effort to preserve our distinguished landmarks from the bulldozer and the iron ball" and "a model for emulation in other states" by leaders in American urban and regional planning. Rensselaer County was chosen as the subject for this signal study for its wealth of eighteenth-century rural domestic buildings and the remarkable number of important buildings and building-complexes in Troy. Attention was directed to superb examples of single buildings in the Troy area such as the 1827 Cluett House by Philip Hooker and the 1818 Vail House, and to important industrial and commercial structures including the 1862 Gurley Building, the 1870 cast-iron-fronted Warren Building, and the Burden Iron Company Office of 1881. Professor Foerster called particular attention to the unique complexes of fine town houses in Troy which could be restored successfully for urban living. He also discussed the particularly fine combination of occupied Brownstone houses on Fifth Avenue in Troy, scheduled for demolition under Urban Renewal, which should be retained to enhance a section of the City in need of their special character and human dimension. Parenthetically, it should be noted that as a result of the concern engendered by this study, the Rensselaer County Council of the Arts has recently purchased, for its own use, one of the houses on Washington Park in Troy.

It is gratifying to note that a second edition of *Architecture Worth Saving in Onondaga County* was published by the Syracuse University Press this year. The Onondaga County study was the first Council-supported survey of this type, and the second edition was made available with no additional funds from the Council.

The Council's third architectural conservation survey (in Wayne County) will be completed by April, 1966, and publication is scheduled for following October.

It should be noted that the Council has designated only one further publication in this series, and that surveys are not intended for the entire State. The Council intends the present series as thoughtful guides for other areas and is prepared

The Burden Iron Company Office built in 1881 is included in the Council special study, Architecture Worth Saving in Rensselaer County.



to advise on privately supported publications and to provide special aid through its Technical Assistance Program.

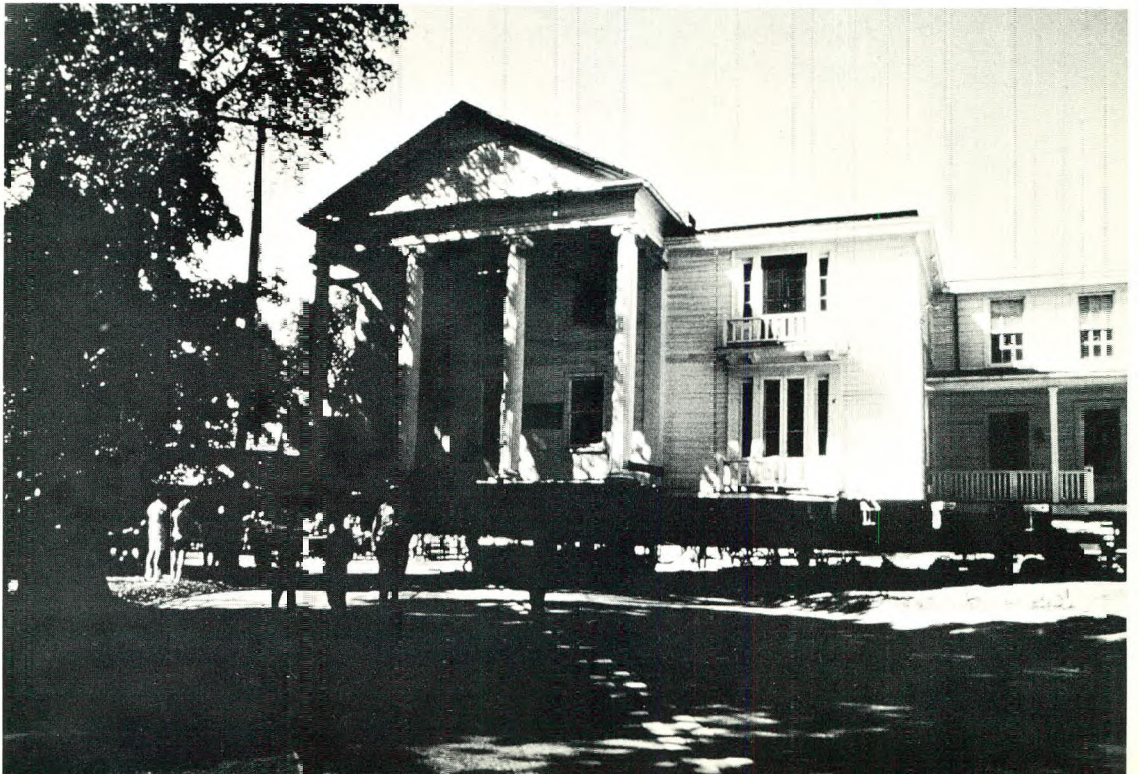
Two further programs initiated last year under Special Studies will be completed in 1966. The Binghamton ordinance which established the unique concept of a Commission on Architectural and Urban Design has had a year in which to assemble experience and test its effectiveness. The results, when gathered together in publishable form, will be made available to cities and communities throughout the state that may wish to establish similar municipal legislation.

Another study which began early in 1965 will be completed shortly after this report is issued. In conjunction with the American Guild of Musical Artists, an investigation has been undertaken to determine the physical and financial requirements of establishing a permanent home for modern dance in New York City. The final report will outline the specific requirements of a showcase theater, rehearsal facilities, and administrative organization necessary to enable choreographers of merit to experiment and display their work without the encumbrance of managerial detail which has plagued their artistic freedom.

As a result of advisory meetings during 1965, a special study of the possibilities of relating recent dramatic developments in electronic technology to the needs of notating dance movement will be developed. Current indications reveal that computers may soon have the capacity to record the dance and reproduce scores for study by individual dancers. Acceptability of notation throughout the field of dance will be a critical corollary to the study.

As more and more states establish arts councils, the New York State Council on the Arts will be readily available for any help and advice we can provide. We will work closely with the National Council and the National Endowment for the Arts as well as Arts Councils of America, Inc., which is providing information and consultation on concerns that arts councils at every level are encountering.

Binghamton's Commission on Architecture and Urban Design has led to a special study by the Council for eventual use in establishing similar agencies in other communities. Pictured: a design to replace the railings on the city's Memorial Bridge.



Technical Assistance

The Council's Technical Assistance Program is its principal means of support for amateur organizations in the arts, regional museums, local historical societies and arts councils, as well as other groups with limited means and staff. While not offering direct financial assistance, the Council does provide expert advisory services designed to assist an organization in finding long-range solutions to chronic problems. A community theater concerned with lighting, for example, may apply to the Council for assistance in engaging a professional lighting designer for consultation in an effort to work out their difficulties. Similarly, a regional museum may need professional assistance in identifying a collection of Oriental ceramics; here again, the Council will make available the services of an expert in the field. A group of individuals of arts organizations considering the establishment of a local arts council can also apply to the Council for professional advice on how to proceed.

The range of consultative services offered by the Council has continued to keep pace with the increasing number of demands for assistance. A growing roster of consultants (listed in the back of this report) includes many of the outstanding names in almost every area of the arts, from conservation to choreography, from architectural history to lighting, from musicology to management.

Inevitably, success stories provide the best means of illustrating what Technical Assistance can mean to an organization. The Studio Arena Theater, a newly established repertory company in Buffalo, turned to the Council for advice just before the opening of its first season in the fall of 1965. The Council arranged for a visit to Buffalo by Milton Lyon of Actors' Equity, who, along with Omar K. Lerman of the Council staff, reviewed the problems facing the organization in an effort to pinpoint its most pressing needs. This review resulted in a form of extended Technical Assistance which permitted a professional consultant to devote himself to the problem of audience development for a full three months. A need for assistance in setting up effective management procedures for the Theater was met by the assignment, on a consultative basis, of Marvin A. Krauss, General Manager of Music Fair Enterprises, Inc. Mr. Krauss also helped in hiring managerial personnel to implement his recommendations.

Through its Technical Assistance Program the Council has arranged help in establishing the Waterford Historical Society. The 1830 White Homestead, center for the Society, is shown below in transit and above after successful relocation to more spacious surroundings.



The effect of this assistance made possible by the Council is best summarized in the words of Neal Du Brock, Executive Director of the Theater:

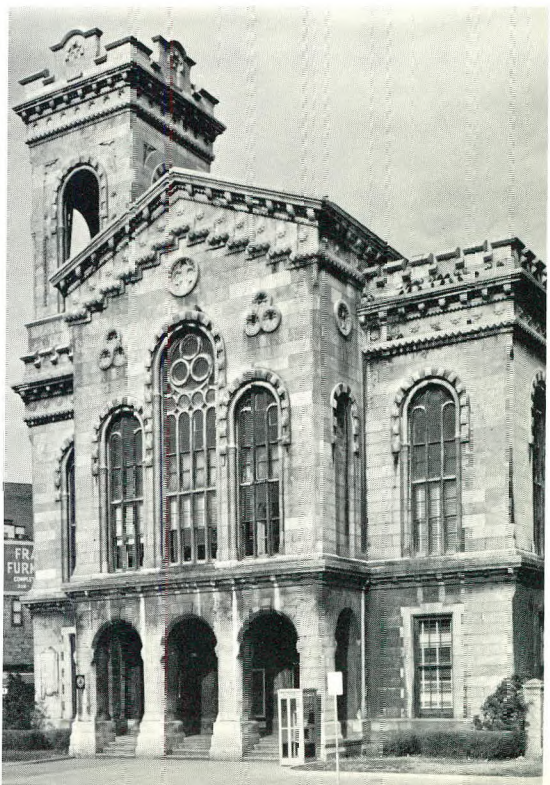
"...Marvin Krauss gave us a foundation for a sound future in the administrative and business end of the theater. Your assistance in getting Brian Avnet as General Manager may very well mean the difference between success or failure. In short, I would say that the New York State Council on the Arts has virtually guaranteed our life."

The following table indicates the number and types of consultations completed in 1965 for both the visual and performing arts:

General Administration and Organizational Techniques	22
Architectural Conservation	7
Architectural Survey	16
Architectural Adaptation	10
Community Relations and Promotion Techniques	16
Education and Training Programs	18
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Criticism and Adjudication	7
Artistic Production	7
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Costume Design and Fabrication	2
Set Design	6
Lighting	4
Cataloguing and Accessioning	5
Conservation and Identification	11
Display Techniques	6
Storage and Handling	2
Miscellaneous	3

The mirrored ceiling of the new Studio Arena Theater in Buffalo reflects a mid-week intermission audience and the determination of a city to have a theater. The mirrors, previously covered by several layers of paint, were scraped and polished by volunteers. Technical assistance from the Council provided help in audience development and management planning.

The history of technical assistance has been one of the most significant features of a basic Council philosophy—to guide and assist, but not subsidize, the efforts of communities and groups encouraging an awareness of the arts. The immediacy of putting professionals from all areas of the arts into direct contact with people at the local level has raised the standards of amateur efforts and made it possible for communities to have the best possible advice for their artistic programs. The effect in the six years of the Council's operation has been lasting; with permanency now assured for the Council, it will be possible to insure that it continues to be.



Associate Director's Statement

As this is written, discussions between the Council and an upstate city government are under way to determine the best use of municipal funds for sculpture and murals in a new public plaza. The Council's role is largely catalytic in that we will provide advisors of authority in the arts to guide the city government toward an imaginative solution.

Increasing requests for help in solving problems involving the more public arts have heightened the Council's concern for the environmental arts. This is an appropriate matter for a state council on the arts since it affects the lives of so many. It is also time for a thoughtful appraisal of our environment as municipalities experience the radical changes wrought by the twentieth century.

There can be no argument that there is need for solving new urban requirements engendered by the population explosion of our century, but it is questionable whether the whole fabric of human activity has been considered in our headlong rush to accommodate this population. Too often, we have bulldozed a considerable segment of our urban centers, tearing out both good and bad, the despoiled and the recoverable, to substitute in their stead highrise rabbit warrens instead of human habitations. And far too often, we have seen the same dreary solutions applied without regard for the essential character of existing surroundings. Fortunately, the more enlightened practices of selective urban renewal or, where applicable, historic districting, are beginning to temper our cityscapes and the "new town" approach to housing is being considered to relieve city congestion.

There is a tendency to look to solutions being applied to the long overcrowded conditions of European cities, but such answers as Europe may supply will be tempered by American indifference to our own traditions. In New York State, the cores of our principal cities and villages are essentially the products of the second half of the nineteenth century. The present century has tended to reject the architecture of this too-immediate past even though it symbolizes a thoroughly American period of industrial technology. We do seem to respect the architecture of our so-called Federal period and the colonial era, and the rare

The four famous courthouses of Horatio Nelson White (1805-1892) are still standing. Three are used for their original purpose. The fourth, in Syracuse, with no present plans for its adaptive use, is in danger of demolition.



examples that exist from those times are carefully guarded. However, if we are to have cities of interest and enjoyment, the best of all the parts of our heritage must be saved.

Through the Council's Technical Assistance Program, it is possible to supply knowledgeable architectural historians to communities requesting assessment of their architectural character, and to provide authoritative judgments for cities seeking help with decisions affecting municipal design. Such helps as these are only a first step in an increasing desire for more satisfying surroundings. In order to implement the talents of such advisors and consultants, the Council will investigate concrete ways to accomplish their recommendations. In January, 1966, a first step towards this further goal will take place. A conference will be sponsored by the Council to establish recommendations for legislation affecting architectural conservation and public blight.

From this conference, it is hoped there will emerge a sound legal base which will aid communities enhancing the physical aspects of their everyday activities. It is hoped, too, that the Council may insure the development of each community according to its own intrinsic character, for one of the greatest pleasures of travelling through the Empire State is to discover the enormously varied architectural treasures that portray her rich history.

An exhibit of Rubbings from New England Grave-stones organized by the Museum of Early American Folk Arts is being toured through New York State with Council sponsorship.

William Hull
Associate Director



Executive Director's Statement

In the next ten years the development of the arts will be beyond anything this country has known before. The implications are at once promising and perilous. Without the influence of a discerning audience, the present captivation with the arts could cause a confusion of mediocrity. As the Council continues to help the public realize the promises that the best in the arts offer, its responsibility will also be to point out the pitfalls of indiscriminate enthusiasm.

Several warnings are already apparent. A critical one involves standards, which are essential to any meaningful development of the arts. The proliferation which comes of well-meaning attempts to start cultural programs without the necessary resources, either artistic or financial, can lead to an acceptance of hollow compromise. Settling for a second-rate museum, for example, may in turn be reflected by the quality of what takes place elsewhere in the community.

The embrace of the arts by over-zealous crusaders is another danger that can sometimes lead to a preoccupation with the crusade rather than a realization that the primary source of the arts is the artist—not the community arts council, the government, the cultural center, nor the organization attempting to encourage appreciation of the arts. When the appeal of the arts becomes that of organization, administration, promotion, and socializing, the quality and vitality of the arts suffer. This clouding of basic purposes can defeat sincere efforts to have the arts become an important factor in the life of a community.

Many of the problems are inter-related. The same over-enthusiasm, and the desire for a concrete symbol of community interest, can obscure the fact that quality of performance is not measured by the grandness of the setting but by the caliber of the work and the artists who perform. The result is frequently a monument to a fund-raising campaign in which little of value is seen or heard. It is disturbing to realize that plans for cultural centers abound while opportunities for some of our finest professional artists to perform are far from enough to provide them with a year-round living wage.

Despite the problems of increased activity, a number of towns and villages which have taken an interest in the arts have discovered a regeneration of com-

Professor Bernd Foerster, author of Architecture Worth Saving in Rensselaer County discusses the problem of blight which here has almost obscured the church tower of Wyantskill: "Adverse surroundings can destroy a building as surely as a wrecking ball, though not necessarily as permanently."

munity pride and excitement. Local performances by companies which include the New York City Opera and the New York City Ballet, plays such as *In White America* and *A Man for All Seasons*, concerts by first-rate musical organizations, and exhibitions from outstanding museums have added to the ability of communities to offer their citizens a "better place to live" in the most profound sense of the phrase. It is not simply a matter of attending and enjoying performances and exhibitions.

The development of the arts can lead to an instinctive abhorrence of blight and ugliness. The neon signs that shroud our cities, the sterility of faceless housing projects, and the urban redevelopment programs planned more to accommodate automobiles than human beings, are painful evidence that our sense of beauty is in a state of atrophy. As Marya Mannes puts it: "...we must start now—in every school in the country from 1st grade onward—to teach children how to see, how to listen, how to touch. To open their brutalized and neglected senses to form, design, and meaning in their daily lives. To make them so aware of actual and possible beauty that they grow up with a rage against ugliness".

The process of developing an awareness of the arts takes time. The effect is gradual, but the results are impressive. During 1966, the Council will continue to expand its role of encouraging the arts by increasing the audience for them. This has proved an effective approach for government. The description in this report of the Professional Touring Program includes an array of performances, many of which took place in communities where professional companies had never been seen before. The same is true of the Exhibitions Program and Educational Presentations. As part of the Council's continuing contribution to this process, a program will be undertaken in the coming year to meet the demand of audiences throughout the State for an opportunity to see fine examples of classic and contemporary films in their local theaters. In addition, a number of poets will be assisted by the Council to introduce their work to college-level groups.

Perhaps the undertaking which will make the most lasting impression on the future will be an attempt by the Council to consolidate the effects of its architectural publications in legal and practical terms so that it will not be necessary to rely on public awareness alone to protect the architecture of our State from destruction. In addition, a recognition of the immense consequences all government has on the arts will also be emphasized by the Council in 1966. Responsible government should be careful and cognizant of its artistic judgments. The architecture of public buildings, whether college dormitories or depart-

mental offices; the design of roads and bridges; the physical appearance of public housing; the graphic art of publications—these are everyday aspects of the arts. A conference will be sponsored by the Council to examine the influence that the State government has on our surroundings and to plan specific means for improvement.

One further problem exists which has not yet been resolved. It should be remembered by those who are actively involved in government support of the arts. Curiously enough, in the experience of the New York State Council on the Arts, political pressure has not been the curse of government support of the arts that many originally predicted. Instead, bureaucracy has proved a more insidious form of censorship. The encounter with procedures, applications, and processes instead of individual attention; the lack of decisiveness that results from over-organization; a creeping complacency of thought, and action; a tendency to submerge innovation in trivia; and a reliance on the “safe” rather than the “experimental” are aspects of government’s involvement that may be more stifling to the arts than politics could ever be. Solutions can be found; in the meantime, avoiding these entanglements requires recognition and familiarity, and the ability to be inventive about getting around them. These frustrations are slight, however, compared to the rewards of an enlightened program in the arts.

To say that the arts can introduce us to beauty and the limitless variety of human capacity may seem like an oversimplified cliché. But it is as true today as it was when Pennsylvania Station was built—a time Richard Whalen describes as one in which “men had a more considerable estimate of themselves”. The enjoyment of the arts is justification enough for their encouragement. However, it will be our ability to transfer the artist’s insights into what we see and hear around us each day that will indicate, during the next ten years, whether we can realize fully the promise that the arts provide.

John B. Hightower
Executive Director



Council Permanency

The enabling Act making the New York State Council on the Arts a temporary commission of the State government in 1960 has proved to be extremely workable. Not only is its legislative language outstanding, but its concept "to encourage the practice and enjoyment of the arts" is unprecedented in this country.

On May 13, 1965, Governor Rockefeller signed the bill establishing the Council as a permanent agency. The Act in its entirety is included here for the benefit of all who read this report. Other states may find it useful as a guide for developing similar legislation.

LAWS OF NEW YORK.—By Authority

CHAPTER 181

AN ACT to amend the executive law, in relation to the creation and operation of a council on the arts within the executive department and to transfer the powers and duties of the temporary state commission known as the New York state council on the arts to the council on the arts in the executive department

Became a law May 13, 1965, with the approval of the Governor. Passed by a majority vote, three-fifths being present

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

Section 1. The executive law is hereby amended by inserting therein a new article, to be article 19-I, to read as follows:

ARTICLE 19-I

COUNCIL ON THE ARTS

Section 526. Legislative findings and declaration of policy.

527. Council on the arts.

528. General powers and duties of council.

529. Assistance of other agencies.

§ 526. Legislative findings and declaration of policy. It is hereby found that many of our citizens lack the opportunity to view, enjoy or participate in living theatrical performances, musical concerts, operas, dance and ballet recitals, art exhibits, examples of fine architecture, and the performing and fine arts generally. It is hereby further found that, with increasing leisure time, the practice and enjoyment of the arts are of increasing importance and that the general welfare of the people of the state will be promoted by giving further recognition to the arts as a vital aspect of our culture and heritage and as a valued means of expanding the scope of our educational programs.

It is hereby declared to be the policy of the state to join with private patrons and with institutions and professional organizations concerned with the arts to insure that the role of the arts in the life of our communities will continue to

After a Young Audiences' lecture-concert sponsored by the Council, a new enthusiast gets acquainted with a cello.

grow and will play an ever more significant part in the welfare and educational experience of our citizens and in maintaining the paramount position of this state in the nation and in the world as a cultural center.

It is further declared that all activities undertaken by the state in carrying out this policy shall be directed toward encouraging and assisting rather than in any ways limiting the freedom of artistic expression that is essential for the well-being of the arts.

§ 527. Council on the arts. 1. There is hereby created in the executive department a council on the arts. The council shall consist of fifteen members, broadly representative of all fields of the performing and fine arts, to be appointed by the governor, with the advice and consent of the senate, from among private citizens who are widely known for their professional competence and experience in connection with the performing and fine arts. In making such appointments, due consideration shall be given to the recommendations made by representative civic, educational and professional associations and groups, concerned with or engaged in the production or presentation of the performing and fine arts generally.

2. The term of office of each member of the council shall be five years, provided, however, that the initial members shall be those persons who are members of the temporary state commission known as the New York state council on the arts, and the terms of such initial members shall expire in accordance with their appointments to such temporary state commission. Vacancies in the council occurring otherwise than by expiration of term, shall be filled for the unexpired term in the same manner as original appointments. The governor shall designate a chairman and a vice-chairman from the members of the council, to serve as such at the pleasure of the governor. The chairman shall be the chief executive officer of the council.

3. The chairman shall receive compensation fixed by the governor and shall be reimbursed for all expenses actually and necessarily incurred by him in the performance of his duties hereunder, within the amount made available by appropriation therefor. The other members of the council shall receive no compensation for their services, but shall be reimbursed for all expenses actually and necessarily incurred by them in the performance of their duties hereunder within the amount made available by appropriation therefor.

4. The chairman may appoint such officers, experts and other employees as he may deem necessary, prescribe their duties, fix their compensation and provide for reimbursement of their expenses within amounts available therefor by appropriation.

§ 528. General powers and duties of council. The council shall have the following powers and duties:

1. To stimulate and encourage throughout the state the study and presentation of the performing and fine arts and public interest and participation therein;

2. To make such surveys as may be deemed advisable of public and private institutions engaged within the state in artistic and cultural activities, including but not limited to, music, theatre, dance, painting, sculpture, architecture, and allied arts and crafts, and to make recommendations concerning appropriate methods to encourage participation in and appreciation of the arts to meet the legitimate needs and aspirations of persons in all parts of the state;

3. To take such steps as may be necessary and appropriate to encourage public interest in the cultural heritage of our state and to expand the state's cultural resources;

4. To hold public or private hearings;

5. To enter into contracts, within the amount available by appropriation therefor, with individuals, organizations and institutions for services furthering the educational objectives of the council's programs;

6. To enter into contracts, within the amounts available by appropriation therefor, with local and regional associations for cooperative endeavors furthering the educational objectives of the council's programs;

7. To accept gifts, contributions and bequests of unrestricted funds from

individuals, foundations, corporations and other organizations or institutions for the purpose of furthering the educational objectives of the council's programs;

8. To make and sign any agreements and to do and to perform any acts that may be necessary, desirable or proper to carry out the purposes of this act.

§ 529. Assistance of other agencies. To effectuate the purposes of this article, the council on the arts may request from any department, board, bureau, commission or other agency of the state, and the same are authorized to provide, such assistance, services and data as will enable the council properly to carry out its powers and duties hereunder.

§ 2. Transfer of functions. All of the functions and powers possessed by and all the obligations and duties of the temporary state commission known as the New York state council on the arts, created by chapter three hundred thirteen of the laws of nineteen hundred sixty, entitled "An act creating a temporary state commission, to be known as the New York state council on the arts, to make a comprehensive survey of the state's cultural resources and to make recommendations concerning appropriate methods to encourage participation in and appreciation of the arts, and making an appropriation for the expenses of such commission," as amended by chapters two hundred thirty and three hundred forty-four of the laws of nineteen hundred sixty-two, are hereby transferred and assigned to, assumed by and devolved upon the council on the arts in the executive department.

§ 3. Transfer of officers and employees. Upon the transfer of functions to such council on the arts pursuant to this act, provisions shall be made for the transfer to such council of such officers and employees of such temporary state commission who are engaged in carrying out such functions as the chairman of such council on the arts may deem necessary for the exercise of the functions herein transferred to such council. Officers and employees so transferred shall be transferred without further examination or qualification and shall retain their respective civil service classifications and status. For the purpose of determining the employees holding permanent appointments in competitive class positions to be transferred, such employees shall be selected within each class of positions in the order of their original appointment, with due regard to the right of preference in retention of disabled and nondisabled veterans. Any such employee who, at the time of such transfer, has a temporary or provisional appointment shall be transferred subject to the same right of removal, examination or termination as though such transfer had not been made. Employees holding permanent appointments in competitive class positions who are not transferred pursuant to this section shall have their names entered upon an appropriate preferred list for reinstatement pursuant to the civil service law.

§ 4. Transfer of appropriations heretofore made. All appropriations or reappropriations heretofore made to such temporary state commission or segregated pursuant to law, to the extent of remaining unexpended or unencumbered balances thereof, whether allocated or unallocated and whether obligated or unobligated, are hereby transferred to and made available for use and expenditure by such council on the arts for the same purposes for which originally appropriated or reappropriated and shall be payable on vouchers certified or approved by the chairman of such council on the arts on audit and warrant of the comptroller. Payments for liabilities for expenses of personal service, maintenance and operation heretofore incurred by such temporary state commission, and for liabilities incurred and to be incurred in completing its affairs, shall also be made on vouchers or certificates approved by the chairman of such council on the arts on audit and warrant of the comptroller.

§ 5. Transfer of records. The chairman of such temporary state commission shall deliver to the chairman of such council on the arts all books, papers, records and property of such temporary state commission.

§ 6. Continuity of authority. Such council on the arts shall be deemed and held to constitute the continuation of such temporary state commission, and not a different agency or authority.

§ 7. Continuance of rules and regulations. All rules, regulations, acts, deter-

minations and decisions of such temporary state commission, in force at the time of such transfer, assignment, assumption or devolution shall continue in force and effect as rules, regulations, acts, determinations and decisions of such council on the arts until duly modified or abrogated by such council on the arts.

§ 8. Continuity of proceedings. Any proceeding or other business or matter undertaken or commenced by or before such temporary state commission, and pending on the effective date of this act may be conducted and completed by such council on the arts in the same manner and under the same terms and conditions and with the same effect as if conducted and completed by such temporary state commission.

§ 9. Terms occurring in laws, contracts and other documents. Whenever such temporary commission or the chairman of such temporary state commission is referred to or designated in any law, contract or other document, such reference or designation shall be deemed to refer to such council on the arts or the chairman of such council on the arts, respectively.

§ 10. Existing rights and remedies preserved. No existing right or remedy of any character shall be lost, impaired or affected by reason of this act.

§ 11. Section ten of chapter three hundred thirteen of the laws of nineteen hundred sixty, entitled "An act creating a temporary state commission, to be known as the New York state council on the arts, to make a comprehensive survey of the state's cultural resources and to make recommendations concerning appropriate methods to encourage participation in and appreciation of the arts, and making an appropriation for the expenses of such commission," as such section was amended by chapter two hundred thirty of the laws of nineteen hundred sixty-two, is hereby amended to read as follows:

§ 10. The provisions of this act shall continue in full force and effect until [March thirty-first, nineteen hundred sixty-seven] *June first, nineteen hundred sixty-five.*

§ 12. This act shall take effect *June first, nineteen hundred sixty-five.*

STATE OF NEW YORK {
Department of State } ss:

I have compared the preceding with the original law on file in this office, and do hereby certify that the same is a correct transcript therefrom and of the whole of said original law.

JOHN P. LOMENZO
Secretary of State

Explanation—Matter in italics is new; matter in brackets [] is old law to be omitted.

Advisors and Consultants

In any government activity which affects the arts, it is necessary to make artistic judgments. To keep choices and decisions from being arbitrary, the Council has relied heavily on the advice and counsel of acknowledged experts on various aspects of the arts.

The advisors and consultants listed below have guided the direction of the Council since 1960. They have responded to our needs with enthusiasm and selflessness for which the Council, as well as the people of the State, are indebted. We shall continue to call on the most qualified individuals available to help define our role and clarify those choices that must be made.

Advisors and Consultants to the New York State Council on the Arts

Walter Abel • Joan Abouchar • W. Howard Adams • Dorothy Adlow • Alvin Ailey • Betsy Ainslie • Betty Allen • Kenneth Allen • Mario Amaya • Robert M. Anderson • Harold Arberg • H. Harvard Arnason • Brooks Atkinson • F. C. St. Aubyn • Hedy Backlin • Edmund N. Bacon • George Balanchine • William Ball Ann Barak • Julien Barber • Dorothy Barck • Leonard Barkin • Will Barnet Samuel Baron • Richard Barr • Herbert Barrett • Irma Bartenieff • Fred Bartle Stephan Bauer-Mengelberg • Genevieve Bazinet • Spofford Beadle • Alice B. Beer • Ralph Bellamy • Yemema Bengal • Isadora Bennett • Robert Benson Murray Bernthal • Harry Bertoia • Theodore Bikel • Alice Bingham • Stephen Bird • David Black • Ralph Black • Peter Blake • Howard Boatwright • John Booth Charles Bowden • Leonard Bradley • Mireille K. Briane • Oleg Briansky • Maude Brogan • James M. Brown • James Browning • Kirk Browning • John Brownlee Helen Duprey Bullock • Thomas S. Buechner • Ralph Burgard • Henry Butler John Cage • Robert Cahlman • Herbert Cahoon • Mary Canberg • Carl Carmer

Dominick Cascio • John Celentano • William Chanson • Schuyler Chapin • Lucia Chase • Fong Chow • Mrs. LaBar H. Clark • Langdon Clay • Margaretta Clulow Harold Clurman • William Cochrane • Patricia Collins • Howard Conant • Arthur Conescu • Marc Connelly • Raymond Cook • Steven A. Coons • James Coover Jane Costello • Leonard Crainford • Charles L. Crangle • John Crosby • Freda Crunden • Francis W. Cunningham • Merce Cunningham • James Curtin • Edgar Curtis • Peter Cusick • Stanley Czurlis • Carl Dahlgren • Eugene Dakin • Edith Dappert • Carl C. Dauterman • Martha Davies • Mrs. John E. Davis • Harlow Dean • James E. Dean • John Decesare • Agnes DeMille • Edwin Denby • *Gerald Devlin • Michael Dewell • Thea Dispecker • Vladimir Djury • Alice Dockstader Frederick J. Dockstader • Paul Doktor • Daniel Domb • Robert Douglass Ormond Drake • Virginia Drane • Jeff Duncan • Richard Duffalo • Robert E. Dunn • Thomas Dunn • Walter S. Dunn • Phillip Dunning • Edward H. Dwight Robert Eagan • Mary Earl • Patricia Earle • Joseph Eger • Andre Eglevsky Marcella Eisenberg • Michael Ellis • Carl Engelhart • Roger Englander • Donald Engle • Jean Erdman • Janet Reed Erskine • Maurice Evans • Alexander Ewing Maskell Ewing • Hy Faine • John Fearnley • Werner Louis Feibes • Pauline Feingold • Marian Feman • St. Julian Fishburne • James Marston Fitch • Patricia Fitzgerald • Allen Fletcher • Leroy Flint • Richard Stuart Flusser • Bernd Foerster Lukas Foss • Frank Forest • Edward Fricke • Ira Friedlander • Albert Gardner R. Niell Gardner • Sally W. Gardner • Marvin Garner • H. A. Gasteyer • Georgina Geddis • Edna Geisen • William H. Gerds • Charles Giordano • Jacob Glick Wilbur H. Glover • Joseph Golden • Robert Goldwater • Lloyd Goodrich • Mary Gordon • Clyde Gore • Murray Goulde • Charles Graney • Jane des Grange Sidney Green • Wilder Green • S. William Green • Lewis S. Greenleaf III • Els Grelinger • Tom Gruenewald • Henry Guettel • Jean Guest • Per Guldbeck • John Gutman • T. Edward Hambleton • Edward P. Hamilton • R. Philip Hanes Jr. Nancy Hanks • Howard Hanson • Hugh Hardy • David Hare • Rene d'Harnoncourt • Fran Harris • Jay Harrison • Mrs. Jay Harrison • Philip Hart Helen Harvey • Dee Henoch • Doris Hering • Carl K. Hersey • James J. Heslin Louis Hetler • Peyton Hibbitt • Martha Hill • Lee Hirsche • Alice Hirson Stuart Hodes • Jay K. Hoffman • Lee Hoiby • Harlan Holladay • Louise Homer Howard Hook • Theodore Hollenbach • Helen Hosmer • Jacob Hotchkiss Robin Howard • John K. Howat • John Daggett Howell • Paul Huey • Allen Hughes • John Hultberg • Sterling Hunkins • Ada Louise Huxtable • Robert Bruce Inverarity • Louis Ismay • Alan Jacobs • Steven W. Jacobs • Esther Jackson

Mrs. Helen M. Thompson, executive vice-president of the American Symphony Orchestra League, speaking at the management conference held in conjunction with the New York Philharmonic Conductors' Workshop in September. Also pictured: Ralph Burgard, Harold Schonberg, Mark Shubart, James Browning, Phil Miller (partially hidden)



Newell Jenkins • Ninita Johns • Charlotte Johnson • Harriet Johnson • William
 H. Johnson Jr. • Una Johnson • Florence Jonas • Barclay G. Jones • Rev. William
 Kalaidjian • Morris Kantor • Melvin Kaplan • Ulysses Kay • Caroline Keck
 Sheldon Keck • Byron Kelley • Burnham Kelly • John D. Kendall • Billie Kirpich
 Richard Kirschner • Lincoln Kirstein • E. F. Knowles • Klaus Kolmar • Arnold
 Kohn • Pauline Kohner • Irving Kolodin • William Kolodny • Lawrence Kornfeld
 Ben Kornzweig • Louis J. Koster • Paul Kozelka • Louis Krasner • Marvin Kraus
 Elizabeth Kray • Karl Kritz • Lucy Kroll • Igor Kropotkin • Katharine Kuh • Pearl
 Lang • Mary Ann Larkin • Nancy LaSalle • William L. Lassiter • Robert A. Laurer
 Marvin P. Lazarus • Richard Leach • Sherman Lee • John Lehne • W. Colston
 Leigh • James Lerch • Martha Lerman • Omar K. Lerman • R. D. LeSage • Denise
 Levertov • Emory Lewis • Robert Lewis • Victor Liguori • Jose Limon • Howard
 Lindsay • Seymour Lipton • Lewis Lloyd • Norman Lloyd • Laurance Longley
 Milton Lyon • John H. MacFayden • Janet MacFarlane • Fritz Mahler • Gertrude
 Macy • Margaretta Maganini • Paul Malo • P. W. Manchester • Irving Manfredi
 Robert Mann • *Leopold Mannes • Jack Manning • Thalia Mara • Charles Mark
 Fletcher Martin • Homer Martin • Keith Martin • Laura Martin • Virginia Martin
 Joseph B. Martinson • Sophie Maslow • Walter Mason • Dorothea Masters
 Michael Maule • Jerome Max • Christa Mayer • Ruth Mayleas • William
 McCleery • Charles B. McCraw • Donald McKayle • Harley J. McKee • James
 McKenzie • Neil McKenzie • Maxwell McKnight • Richard B. K. McLanathan
 Sally McLean • Peter Mennin • Gian Carlo Menotti • Herbert Migdoll • Georges
 Miguelle • Ralph Miller • Edward Mintz • Edna Mitchell • John D.
 Mitchell • Donald Mochon • Claude Monteux • George Montgomery • Gertrude
 Moore • Lillian Moore • Franklin E. Morris • Carol Morse • Carlos
 Mosley • Isabel Mount • Henry L. Munson • Tharon Musser • Lucille
 Brahms Nathanson • Beaumont Newhall • Danny Newman • Alwin
 Nikolais • Donald E. Nichols • Letha Nims • Takako Nishizaki • A.
 Michael Noll • Tamara Northern • Donald Oenslager • James A. Oliver
 Julian Olney • Mrs. Julian Olney • Ken Olsen • George Oppenheimer
 Joel Oppenheimer • Martha Orrick • William Owens • Mary Pace • Robert
 Paddock • William Palmer • Joseph Papp • Earl B. Pardon • Aldo Parisot • Albert
 E. Parr • *Fred Patrick • Jerome Patterson • Edward W. Pattison • Robert
 Pearlman • I. M. Pei • Mary Peltz • Orna Pernell • Paul Perrot • Sven
 Petersen • Paul Bruce Pettit • Peter Piening • Susan Pimsleur • Carol Plantamura
 Harold Powers • Reynolds Price • Robert Prince • Harris K. Prior • Alan

Pryce-Jones • John Quinn • Dorothy Raedler • Frederick J. Rath, Jr. • Lois Rathburn
 Frances Reynolds • Norman S. Redmon • Alvin Reiss • Judith Resnick • Joel
 Reuben • Norman Rice • Michael Ries • Dorothy W. Riester • Alan Rich • George
 Rickey • Edward M. Risse. William Ritman • Jerome Robbins • Francis Robinson
 James Rorimer • Seymour Rosen • Samuel Rosenbaum • Philip Rosenberg • Al
 Rossin • L. C. Rubenstein • Julius Rudel • Susanne P. Sack • Russell Sanjek • Allen
 Sapp • D. Kenneth Sargent • Robert Saudek • Glen Sauls • Carmen Savoca
 Charles C. Schaffner • Thomas Scherman • Alan Schneider • Joseph Schoenfelt
 Mark Schubart • Gunther Schuller • Carole Schwartz • Marvin D. Schwartz
 Dean Jeanette Scudder • John R. Searles, Jr. • Susan Seidman • Marvin L. Seiger
 William Seitz • Rose L. Senehi • Whitney North Seymour, Jr. • Jack Shana • Corlis
 J. Sharp • Harold Shaw • Lew Shaw • David Shields • Herman Shumlin • Paul
 Shyre • Paula E. Silberstein • Robert Sinclair • Norman Singer • Alice Smiley
 C. Duryea Smith III • Carleton S. Smith • Donald S. Smith • Gordon Smith
 Martha Moore Smith • Oliver Smith • Benson Snyder • Carleton Snyder
 Sheldon Soffer • Hans Sondheimer • Hugh Southern • Frank O. Spinney • Samuel
 Spurbeck • Theodoros Stamos • Grace Stanistreet • Janos Starker • William C.
 Steere • Stuart W. Stein • Frederick Steinway • Hedda Sterne • Philip H. Stevens
 Milo Stewart • John Stix • Franz Stone • Alfreda Storm • Carl Streuver • Theodore
 Strongin • Max W. Sullivan • Ann Summers • Donald Sweeney • Martin Tahse
 Maria Tallchief • Jerry Tallmer • Joseph Tapscott • Mildred Taylor • Walter Terry
 Marie Audrey Thomas • M. W. Thomas • Frank B. Thompson • Helen M.
 Thompson • R. L. Tobin • Alvin Toffler • Carola Trier • David Tudor • Robert
 Tuggle • Richard Turner • Francis Tursi • Everard M. Upjohn • Giles Y. van der
 Bogert • James Grote Vanderpool • Daniel Vandersall • Donald Vlack • *Helen
 Vaughan • Stuart Vaughan • Lucy Venable • Frederick Vogel • Jan Von Adlmann
 J. R. Von Reinhold-Jamesson • John Von Wicht • Lois Wann • James Waring
 Gordon B. Washburn • Donald Waterman • Gerald Watland • Anne Waugh
 Franz Waxman • Donald Webster, Jr. • Lester G. Wells • Rene Wennerholm
 Christopher West • Harold G. Weston • Robert G. Wheeler • P. Franklin White
 William White • Robert Whitehead • Michael Whiteman • Ruth Wilkins • Galen
 Williams • Joseph Wincenc • Peter Wingate • Ralph Winkler • Blanche Winogran
 Sue Winston • Paul Winter • Blanche Wise • Lothar P. Witteborg • John
 Workman • R. A. Young • Stanley Young • Alexander Yow • Gerald Zampino

*deceased



Financial Statement

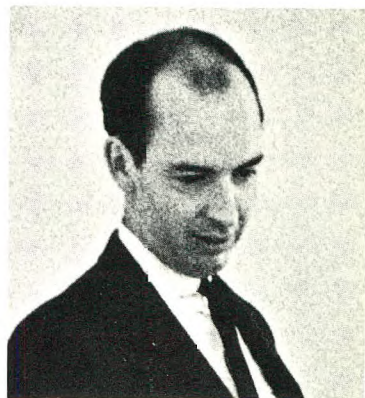
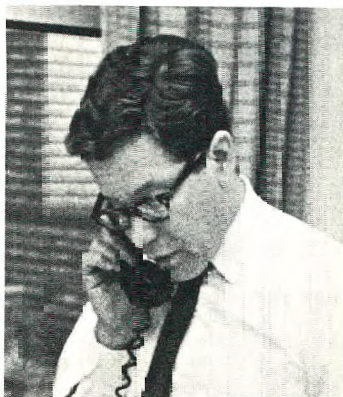
Financial Statement	1963	1964	1965
<i>Personal Service</i>			
Staff	\$49,885	\$55,495	\$67,550
Temporary Help	4,000	13,180	24,254†
Maintenance and Operation	27,180	29,485	48,620‡
<i>Programs</i>			
Technical Assistance	30,000	47,700	76,295
Touring Performing Arts	166,800	153,300	178,300
Visual Arts	80,250	96,850	127,890
Educational Presentations	—	—	50,000
Special and Educational Projects	73,480	112,175	142,986
Special Studies	73,480	38,450	30,000
<i>Other Services</i>			
Conferences, Panel Meetings,			
Annual Report, Publications	29,144	15,700	20,000
TOTAL	\$534,219*	\$562,335	\$765,895
Note: Additional funds contributed from private sources for specific projects			\$6,000
Total Appropriation, 1962	\$560,250		
Total Appropriation, 1961	\$450,000		

Ching Ling and the Magic Peach, one of four productions presented by Theater in the Street at some 25 locations in Brooklyn, Manhattan, and the Bronx, during the summer of 1965.

†Includes administrative costs of new program and World's Fair.

‡Includes installation and move to larger quarters.

[*This figure represents a 5% reduction of \$28,116 from the original appropriation of \$562,335 in accordance with the Division of the Budget.]



Council and Staff

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Henry Allen Moe, *Vice Chairman*
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Angus Duncan
Theodore M. Hancock
August Heckscher
Louis Clark Jones
David M. Keiser
Eric Larrabee
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Frederick W. Richmond
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Mrs. Aline Saarinen
Frank Stanton
Hale Woodruff

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Cass Canfield
Mrs. W. Averell Harriman
Wallace K. Harrison
Miss Helen Hayes

*Alfred J. Manuti
Richard B. K. McLanathan
Richard Rodgers
Lewis A. Swyer

*Deceased

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John B. Hightower, *Executive Director*
William Hull, *Associate Director*
Omar K. Lerman, *Special Consultant, Performing Arts*
Robert E. Armstrong, *Special Programs Associate*
Suzanne F. Kibbe, *Office Manager*
Lucille Rhodes, *Visual Arts Assistant*
Susanna Mauser, *Program Assistant*
Ellen Thurston, *Program Assistant*
Suzanne Walker, *Secretary*
Mary Crowley, *Secretary*
Alison Mack, *Secretary*

Temporary Office Personnel

Dominic Chianese
Stephen Kaprelian
Giovanna Koegel
Barbara Zymalski
Philip Yenawine

From left to right: (above) Chairman Seymour H. Knox with Governor Nelson A. Rockefeller; Executive Director John B. Hightower; (below) Associate Director, William Hull; Omar K. Lerman, special consultant, performing arts; Special Projects Associate Robert E. Armstrong.

Council Publications

A new publication, *How the New York State Council on the Arts Can Serve Your Community*, describes in detail the programs of the Council and the steps to be followed by a community organization requesting Council assistance. This and the publications listed below can be obtained by writing to the New York City offices of the Council at 250 West 57th Street:

New York State Council on the Arts Annual Report, 1965

Professional Touring Performing Arts Program, 1966-67

Educational Presentations Program, 1966-67

Title III and the Arts

Two architectural surveys commissioned by the Council can be obtained directly from the publisher at the cost indicated:

Architecture Worth Saving in Onondaga County

Syracuse University Press, Syracuse, New York. \$3.95

Architecture Worth Saving in Rensselaer County

Rensselaer Polytechnic Institute, Troy, New York. \$2.75

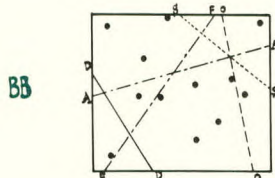
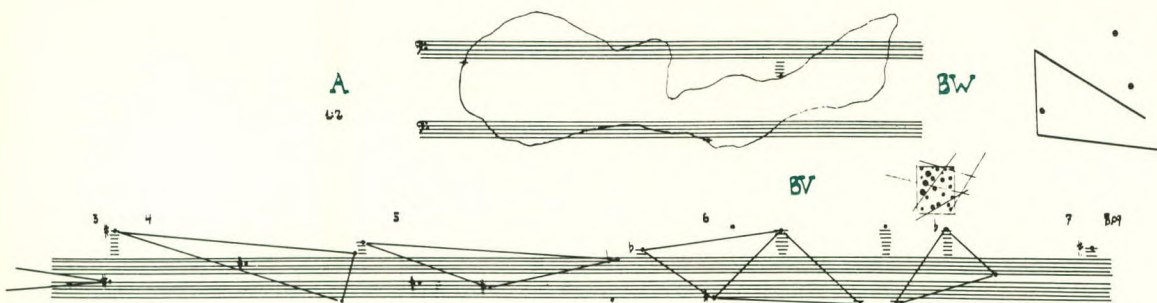
Also available:

Art in New York State

The Buffalo Fine Arts Academy, Albright-Knox Art Gallery,
Buffalo, New York. \$1.00

Credits

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Page 8	Photograph by Milo V. Stewart	Page 48	Photograph by K. C. Fairbridge
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Page 12	Photograph by K. C. Fairbridge	Page 52	Abby Aldrich Rockefeller Folk Art Collection; Photograph courtesy of the Museum of Early American Folk Arts
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BB NOTES ARE SINGLE SOUNDS. LINES ARE DURATION (D), FREQUENCY (F), OVERTONE STRUCTURE (S), AMPLITUDE (A), AND OCCURRENCE (SUCCESION) (O). PROXIMITY TO THESE, MEASURED BY DROPPING PERPENDICULARS FROM NOTES TO LINES, GIVES, RESPECTIVELY, LONGEST, LOWEST, SIMPLEST, LOUDEST, AND EARLIEST.

BH LIKE A, BUT WITH AMBIGUOUS DEF.

BI USE 1 OR 2 NUMBERS FOLLOWED BY 1 OR 2 NUMBERS, THE FIRST = FREQUENCIES, THE SECOND, TIME UNITS, CONTINUE OR NOT.

BJ A SINGLE SOUND. BOUNDARIES ARE FREQUENCY, DURATION, AMPLITUDE, AND OVERTONE STRUCTURE. PROXIMITY AS IN BB.

BK LIKE A, BUT WITH NOISES, A, I, AND AS IN AC (AMPLITUDE FREE).

BL SINGLE NOTES ACCOMPANIED BY NUMBERS GIVING NUMBER OF TONES TO APPEAR ABOVE, BELOW, BEFORE AND AFTER THE ONE NOTATED.

BM PITCHES WITH AMPLITUDE GRAPHICALLY GIVEN. THE HORIZONTAL DIFFERENCE BETWEEN A PITCH AND ITS AMPLITUDE GIVES TIME AVAILABLE FOR TONE.

BN 2 HANDS STARTING AT TWO DIFFERENT POINTS ON PERIMETER ARRIVE EVENTUALLY AT CENTER TOGETHER BY ANY PATHS.

BQ SINGLE TONES AT ANY POINT (I. E., PITCH, DURATION) WITHIN TRIANGLES. HYPOTENUSE GIVES DYNAMICS AVAILABLE.

BR NUMBER OF TONES THAT MAY BE TAKEN IN ADVANCE FOR PRODUCTION

BV THREE LARGE (4 OR MORE SOUNDS), SIX LESS LARGE (3 SOUNDS), 10 SMALL (TWO SOUNDS), 4 VERY SMALL POINTS (SINGLE SOUNDS). THE 5 LINES AND THE 4 BOUNDARIES TO BE USED AS IN BB AND BJ. WHEN OBTAINING MEASUREMENTS FOR 3 FREQUENCIES USE 3 DIFFERENT LINES AND LIKEWISE FOR OTHER MEASUREMENTS.

BW 4 SIDED FIGURES GIVE FREQUENCY, AMPLITUDE, DURATION AND OVERTONE STRUCTURE. THE ILLUSION OF PERSPECTIVE GIVES OCCURRENCE, CLOSEST TO THE OBSERVER = EARLIEST IN TIME.

BX ALL AT ONCE LIKE A MOMENT OF A PLANT.

BY ANY NOISES, THEIR RELATIVE PITCH GIVEN GRAPHICALLY (OP = HIGH, DOWN = LOW).

BZ THE 3 PEDALS WITH I = INACTIVITY, AND A = ACTIVITY. ANY OR NO KEY BOARD, HARP OR NOISE SOUNDS.



250 West 57th Street / New York, N.Y. 10019